DOCUMENT RESUME

ED 450 867 PS 026 688

TITLE	The National Literacy Strategy: Framework for Teaching.
INSTITUTION	Department for Education and Employment, London (England).
ISBN	ISBN-0-85522-714-1
PUB DATE	1998-02-00
NOTE	133p.
AVAILABLE FROM	Department for Education and Employment, Sanctuary Buildings, Great Smith Street, London, SW1P 3BT, England, United Kingdom.
PUB TYPE	Guides - Non-Classroom (055)
EDRS PRICE	EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Classroom Techniques; *Educational Objectives; Elementary Education; *Elementary School Curriculum; Elementary School Students; Foreign Countries; *Literacy; *National Standards; *Numeracy
IDENTIFIERS	Great Britain

ABSTRACT

This document details the National Literacy Strategy, a framework for primary school teachers in England helping their students master basic literacy skills in order to reach national literacy standards. This framework sets out teaching objectives from Reception to Year 6 to enable students to become fully literate. The framework is intended for daily reference by classroom teachers to ensure that they have appropriately high expectations for their students, understand how students will progress through primary school, and offer a balance between reading and writing and different kinds of texts. The framework is presented in three sections. Section 1 defines the components of literacy, details the structure of the framework, describes the teaching methods used to teach literacy during the "Literacy Hour," and discusses how medium- and short-term planning emerge from the framework. Section 2 delineates the teaching objectives for word level work (phonics, spelling, vocabulary), sentence level work (grammar, punctuation), and text level work (comprehension, composition) over each term during primary school. Section 3 is comprised of appendices containing planning sheets, a list of high frequency "sight recognition" words for Years Reception-2, a list of medium frequency words to be taught in Years 4 and 5, a summary of specific phonics and spelling work to be covered in Years Reception-2, a summary of the range of work for each term, a technical vocabulary list, and a glossary of terms used in the framework. (KB)

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ED 450 867

Raising Standards

Standards and Effectiveness Unit

The National **Literacy** *Strategy*

PS 026688

Framework for teaching

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Foreword

All our children deserve to leave school equipped to enter a fulfilling adult life. But if children do not master the basic skills of literacy and numeracy while they are at primary school, they will be seriously disadvantaged later. That is why we have set a target of 80% of 11 year olds achieving the standards of literacy expected for their age by 2002. The National Literacy Strategy begins this year. The government has pledged financial and practical support to train teachers in using the most effective ways of teaching literacy. It is teachers themselves who will ensure that our target is met, by making a real difference to children in the classroom.

This ***Framework for Teaching*** is a practical tool to help teachers do precisely that. It offers a reference point for day-to-day teaching, and help for headteachers and governors as they plan and manage the improvement of literacy in their school. I hope that all schools will find it useful as they take up this important challenge.

The Rt. Hon. David Blunkett MP
Secretary of State for Education and Employment

2/98

section 1

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Introduction

The National Literacy Strategy

Literacy is at the heart of the drive to raise standards in schools. Shortly after taking office, the new government set a challenging national target for literacy – in 2002, 80% of 11-year-olds are expected to reach Level 4 or above in the Key Stage 2 English tests. It had set up a Literacy Task Force whilst in Opposition, whose final report was published in summer 1997. This report set out a National Literacy Strategy designed to raise standards of literacy in all primary schools in England.

The national target for literacy will only be met if every LEA and every school is committed to raising standards as high as possible. The government has committed over £50 million of funding in 1998-99 to training and support for schools and to help them buy books, and will give further support in future years as schools work towards the national target. All LEAs have now bid for their local share of this funding, and agreed with the government their own challenging targets for 2002. This term, all LEAs will be agreeing individual targets with their schools and recruiting literacy consultants to support them in reaching those targets. The government has recently announced added flexibility in the National Curriculum at Key Stages 1 and 2, which will allow schools to give the necessary time to both literacy and numeracy to ensure that national targets are met.

Many other policies in the White Paper, *Excellence in Schools*, focus on the importance of literacy, and will give teachers added support as they work to raise standards. The National Year of Reading, in particular, will create a national climate in which reading is highly valued. Local and national projects will encourage children and adults alike to read widely, with understanding and enjoyment. Other important developments include baseline assessment of children on entering compulsory education, target setting at school level, with data to allow schools to benchmark their performance against those in similar circumstances, new measures to improve education for children with special educational needs, exploiting new technologies to enhance children's learning and support for teachers, and measures to improve the training of new teachers.

The purpose of this document

The ***Framework for teaching*** sets out teaching objectives for Reception to Year 6 to enable pupils to become fully literate. It also gives guidance on the literacy hour in which this teaching will take place. Detailed guidance on the implementation of the hour will be sent to schools in the summer term. This document is mainly intended for day-to-day reference for classroom teachers to ensure that they have appropriately high expectations of their pupils, understand how their pupils will progress through the years at primary school and to help them offer a balance between reading and writing and different kinds of texts.

Good school leadership is vital for teachers to be successful in the classroom. This Framework will be an important tool for headteachers and governors as they manage the improvement of literacy standards, particularly in developing a whole school plan for the teaching and learning of literacy, for monitoring progress and for staff development. Parents may also be interested to read the Framework.

This Framework and the training that will be provided in the National Literacy Strategy are based on the experience of the National Literacy Project. The Literacy Task Force found widespread support for the Project's approach to teaching literacy and its success in raising standards. Its proposals sought to spread this good practice as widely as possible.

What is literacy?

Literacy unites the important skills of reading and writing. It also involves speaking and listening which, although they are not separately identified in the Framework, are an essential part of it. Good oral work enhances pupils' understanding of language in both oral and written forms and of the way language can be used to communicate. It is also an important part of the process through which pupils read and compose texts.

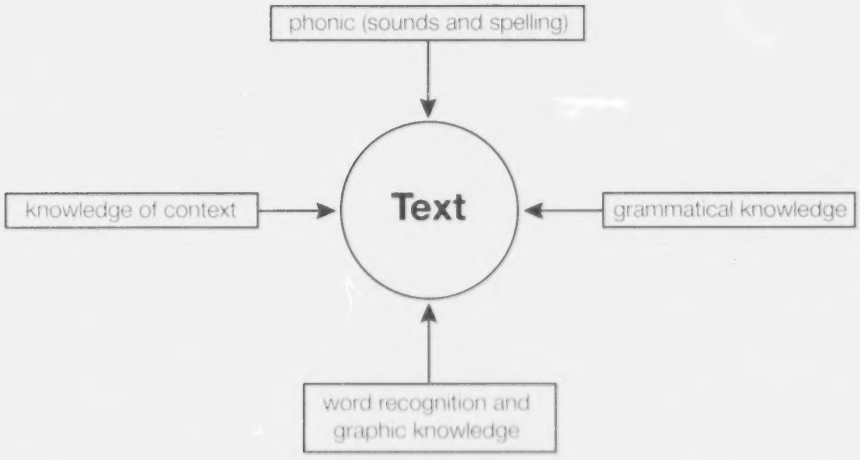
Thus the Framework covers the statutory requirements for reading and writing in the National Curriculum for English and contributes substantially to the development of Speaking and Listening. It is also relevant to teaching across the whole of the National Curriculum. Skills, especially those that focus on reading and writing non-fiction texts, should be linked to and applied in every subject.

Literate primary pupils should:

- read and write with confidence, fluency and understanding;
- be able to orchestrate a full range of reading cues (phonic, graphic, syntactic, contextual) to monitor their reading and correct their own mistakes;
- understand the sound and spelling system and use this to read and spell accurately;
- have fluent and legible handwriting;
- have an interest in words and their meanings and a growing vocabulary;
- know, understand and be able to write in a range of genres in fiction and poetry, and understand and be familiar with some of the ways in which narratives are structured through basic literary ideas of setting, character and plot;
- understand, use and be able to write a range of non-fiction texts;
- plan, draft, revise and edit their own writing;
- have a suitable technical vocabulary through which to understand and discuss their reading and writing;
- be interested in books, read with enjoyment and evaluate and justify their preferences;
- through reading and writing, develop their powers of imagination, inventiveness and critical awareness.

Reading

All teachers know that pupils become successful readers by learning to use a range of strategies to get at the meaning of a text. This principle is at the heart of the National Curriculum for English and has formed the basis of successful literacy teaching for many years. The range of strategies can be depicted as a series of searchlights, each of which sheds light on the text. Successful readers use as many of these strategies as possible.



Most teachers know about all these, but have often been over-cautious about the teaching of phonics – sounds and spelling. It is vital that pupils are taught to use these word level strategies effectively. Research evidence shows that pupils do not learn to distinguish between the different sounds of words simply by being exposed to books. They need to be taught to do this. When they begin to read, most pupils tend to see words as images, with a particular shape and pattern. They tend not to understand that words are made up of letters used in particular combinations that correspond with spoken sounds. It is essential that pupils are taught these basic decoding and spelling skills from the outset.

When pupils read familiar and predictable texts, they can easily become over-reliant on their knowledge of context and grammar. They may pay too little attention to how words sound and how they are spelt. But if pupils cannot decode individual words through their knowledge of sounds and spellings, they find it difficult to get at the meaning of more complex, less familiar texts. They are likely to have problems in dealing with more extended texts and information books used across the curriculum at Key Stage 2, and with spelling. As they learn these basic decoding skills they should also be taught to check their reading for sense by reference to the grammar and meaning of the text. This helps them to identify and correct their reading errors. At Key Stage 1, there should be a strong and systematic emphasis on the teaching of phonics and other word level skills.

Pupils should be taught to:

- discriminate between the separate sounds in words;
- learn the letters and letter combinations most commonly used to spell those sounds;
- read words by sounding out and blending their separate parts;
- write words by combining the spelling patterns of their sounds.

In the early stages, pupils should have a carefully balanced programme of guided reading from books of graded difficulty, matched to their independent reading levels. These guided reading books should have a cumulative vocabulary, sensible grammatical structure and a lively and interesting content. Through shared reading, pupils should also be given a rich experience of more challenging texts.

This Framework organises teaching objectives at three different levels: word, sentence and text. This underlines the importance of teaching pupils to use the full range of searchlights – to tackle texts from individual words upwards and from the text downwards. While all the searchlights are important, the balance between them should vary at different stages of learning to read.

As pupils gain fluency the forms of teaching should shift to emphasise advanced reading and composition skills at text level. The sequence needs to be right for effective teaching and learning of reading.

Writing

Writing is closely related to reading – the two activities reinforce each other. This Framework includes a wide range of reading and ensures that pupils cover a similar range of writing. Both reading and writing use work at word, sentence and text levels. Each of the searchlights used for reading also needs to be used in writing. The context of pupils' reading, i.e. the texts, gives structures, themes and purposes for much of their writing, while the focused teaching of word and sentence level skills contributes to the organisation and accuracy of their writing. Pupils need to understand from an early stage that much of their writing will be read by other people and therefore needs to be accurate, legible and set out in an appropriate way. They need to see the writing process being modelled by the teacher and they should take part regularly in composing, spelling and handwriting activities with the class as a whole and as a member of a smaller group.

As with reading, it is important that pupils learn to write independently from an early stage. During Key Stage 1 the teaching of phonics, spelling and handwriting complements this process and should be used systematically to support writing and to build up accuracy and speed. It is essential that pupils are taught correct letter formation from the outset and that errors are picked up and corrected early so that they do not hamper pupils' progress. Through Key Stage 2, there is a progressive emphasis on the skills of planning, drafting, revising, proof-reading and the presentation of writing. The range of reading and writing increases and, with it, the need for pupils to understand a wider variety of texts, their organisation and purposes. Of course, pupils also need to continue to work on autonomous strategies for spelling and correcting their own mistakes.

The Structure of the Framework

The overall structure of the Framework is as follows:

YEAR TERM 1 1		
Range: **Fiction and Poetry** **Non-Fiction**		
Word level work: **Phonics, spelling and vocabulary** Pupils should be taught:	**Sentence level work:** **Grammar and punctuation** Pupils should be taught:	**Text level work:** **Comprehension and composition** Pupils should be taught:

Each term's work is focused on a particular range of reading and writing. Reading and writing objectives are closely linked throughout, using the texts pupils are reading to provide structure for their writing.

There are three 'strands' to the work:

- word level
- sentence level
- text level

The strands are closely interrelated. Each strand is essential to the work in every term. Each term the range of work to be covered is listed in a box at the head of the page. You are expected to select texts and writing tasks within this range and each term's objectives have been written to reflect this except YR where, because children enter school at different ages, the 'year' is not divided into terms.

A minimum of 75% of the term's reading and writing should be within the designated range, to ensure that pupils have sufficient experience of working within the range while providing scope for other reading and writing.

The objectives are sub-divided for each term. The sub-divisions vary slightly between Year R and Key Stages 1 and 2, mainly to reflect changes in the progression of word level work. The sub-divisions are as follows:

Word level	Sentence level	Text level
Reception year • Phonological awareness, phonics and spelling • Word recognition, graphic knowledge and spelling • Vocabulary extension • Handwriting	• Grammatical awareness	• Understanding of print • Reading comprehension • Writing composition
Key Stage 1 • Phonological awareness, phonics and spelling • Word recognition, graphic knowledge and spelling • Vocabulary extension • Handwriting	• Grammatical awareness • Sentence construction and punctuation	*Fiction and poetry* • Reading comprehension • Writing composition *Non-fiction* • Reading comprehension • Writing composition
Key Stage 2 • Revision and consolidation from Key Stage 1 (to the end of Y3) • Spelling strategies • Spelling conventions and rules • Vocabulary extension • Handwriting (to the end of Y4)	• Grammatical awareness • Sentence construction and punctuation	*Fiction and poetry* • Reading comprehension • Writing composition *Non-fiction* • Reading comprehension • Writing composition

The Key Stage 2 objectives are built on an expectation that pupils will have attained a basic level of reading fluency. By the start of Year 3 the majority should be able to read simple narrative and information texts confidently and independently. They should have sufficient fluency to read aloud accurately with expression and to read silently with understanding. Their attainment needs to be carefully assessed so that pupils who have not achieved this basic standard can revise and consolidate the Key Stage 1 work. Throughout Year 3 pupils may still need to cover or reinforce the word level objectives from Key Stage 1. There are objectives in the Word level column in Years 3 and, again in Year 4, to remind teachers of this.

The Literacy Hour

Rationale

The Literacy Hour is designed to provide a practical structure of time and class management which reflects the structure of teaching objectives in the NLS Framework. While the Framework provides details of **what** should be taught, the Literacy Hour is the **means** of teaching it. The Literacy Hour should be implemented throughout the school to provide a daily period of dedicated literacy teaching time for all pupils.

Why an hour? In the guidance on time allocations underlying the National Curriculum, the teaching of English is allocated about 5 hours per week. It suggests 180 hours at KS1 and 167 hours at KS2 in a 36-week year, plus additional time for teaching English through other subjects. Inspection evidence shows that, while time is **used** in different ways from school to school and even class to class within schools, almost all schools provide at least this amount of time for literacy teaching. This reflects the priority that primary teachers give to literacy. However, the Literacy Hour is also designed to bring about a number of important changes.

A clearer focus on literacy instruction: the Literacy Hour is intended to promote 'literacy instruction' but this is not a recipe for returning to some crude or simple form of 'transmission' teaching. The most successful teaching is:

- discursive – characterised by high quality oral work;
- interactive – pupils' contributions are encouraged, expected, and extended;
- well-paced – there is a sense of urgency, driven by the need to make progress and succeed;
- confident – teachers have a clear understanding of the objectives;
- ambitious – there is optimism about and high expectations of success.

The objectives in the Framework should give literacy teaching focus and direction, which should aim for high levels of motivation and active engagement for pupils. To achieve this, teachers will need to use a wide range of teaching strategies including:

- direction: e.g. to ensure pupils know what they should be doing, to draw attention to points, to develop key strategies in reading and writing;
- demonstration: e.g. to teach letter formation and join letters, how to read punctuation using a shared text, how to use a dictionary;
- modelling: e.g. discussing the features of written texts through shared reading of books, extracts;
- scaffolding: e.g. providing writing frames for shared composition of non-fiction texts;
- explanation to clarify and discuss: e.g. reasons in relation to the events in a story, the need for grammatical agreement when proof-reading, the way that different kinds of writing are used to serve different purposes;
- questioning: to probe pupils' understanding, to cause them to reflect on and refine their work, and to extend their ideas;
- initiating and guiding exploration: e.g. to develop phonological awareness in the early stages, to explore relationships between grammar, meaning and spelling with older pupils;
- investigating ideas: e.g. to understand, expand on or generalise about themes and structures in fiction and non-fiction;
- discussing and arguing: e.g. to put points of view, argue a case, justify a preference;
- listening to and responding: e.g. to stimulate and extend pupils' contributions, to discuss/evaluate their presentations.

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Structure of the Literacy Hour

4 *KS1and KS2*
Reviewing, reflecting, consolidating teaching points, and presenting work covered in the lesson.

1 *KS1and KS2*
Shared text work (a balance of reading and writing).

3 *KS1*
Independent reading, writing or word work, while the teacher works with at least two ability groups each day on guided text work (reading or writing).

KS2
Independent reading, writing or word and sentence work, while the teacher works with at least one ability group each day on guided text work (reading or writing).

2 *KS1*
Focused word work

KS2
A balance over the term of focused word work or sentence work.

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Improved classroom organisation and management: the Literacy Hour offers a structure of classroom management, designed to maximise the time teachers spend directly teaching their class. It is intended to shift the balance of teaching from individualised work, especially in the teaching of reading, towards more whole-class and group teaching. Where pupils are taught individually, the average time they spend being taught is around 5 or 6 minutes a week. This is frequently a cause of frustration for pupils and teachers. Often, because of interruptions and lack of continuity, the quality of this teaching is limited and, at Key Stage 2, the range of individual needs with which the teacher has to deal can become unmanageably wide. Less able pupils often receive fragmentary attention while the more able are left to 'cruise'.

The greater emphasis on whole-class work means that in a Literacy Hour, pupils will spend about three-quarters of their time being taught as members of a whole-class or a smaller ability group. About a quarter of their time will be spent on independent reading or writing work. Careful management of demands and responses in whole-class and group sessions offer high levels of involvement for all pupils, particularly the least able, many of whom quickly gain confidence. Primary teachers are often already skilled at teaching in these ways, for example in story reading, class discussion times and P.E..

Effective management of literacy at school level: the Literacy Hour is designed to provide continuity of planning and teaching throughout the school. This has important consequences for pupils, teachers and headteachers:

- for pupils, the Literacy Hour provides common practices and class routines that are clear and predictable and can be carried forward when they move to a new class. Experience with the National Literacy Project has shown this to be a significant advantage that contributes greatly to building confidence and high expectations;
- for teachers, the common structure means that planning can be shared and that there is a common basis for in-service training. It also means that teachers from different schools can collaborate in planning and training more effectively because they come with common assumptions and a shared language about how literacy should be taught;
- for headteachers, senior staff and governors, the teaching objectives establish clear expectations to enable the school to set literacy targets appropriate to different year groups. Alongside this, the time-tabled Literacy Hour determines when and how these expectations will be met in each class. These common structures should enable schools to monitor systematically the quality of teaching and its impact on pupils' achievements.

The Literacy Hour is structured to ensure that all the key aspects in the Framework are covered. Although the times are approximate and there is some scope to vary them to meet pupils' needs, the generic parts of the Literacy Hour should be treated as essential elements and covered on a daily basis. If there are compelling reasons for changing these times, schools should ensure that an equivalent balance of time and teaching elements are planned across the week. This balance should provide a substantial proportion of whole-class and group teaching (approximately three-quarters of the time), and independent working (approximately a quarter of the time).

Teachers should try to keep to an hour each day and avoid stretching out the time. This helps to keep a sense of urgency and pace in the work and helps to maintain a direct and lively atmosphere in the class.

The essential elements of the Literacy Hour, set out on the clock diagram, are:

1. Approximately 15 minutes shared reading and writing – whole-class

Shared reading is a class activity using a common text e.g. a 'big book', poetry poster or text extract. At *Key Stage 1*, teachers should use shared reading to read with the class, focusing on comprehension and on specific features e.g. word-building and spelling patterns, punctuation, the layout and purpose, the structure and organisation of sentences. Shared reading provides a context for applying and teaching word level skills and for teaching how to use other reading cues to check for meaning, and identify and self-correct errors. Shared reading, with shared writing, also provide the context for developing pupils' grammatical awareness, and their understanding of sentence construction and punctuation.

At *Key Stage 2* shared reading is used to extend reading skills in line with the objectives in the text level column of the Framework. Teachers should also use this work as a context for teaching and reinforcing grammar, punctuation and vocabulary work.

At both Key Stages, because the teacher is supporting the reading, pupils can work from texts that are beyond their independent reading levels. This is particularly valuable for less able readers who gain access to texts of greater richness and complexity than they would otherwise be able to read. This builds confidence and teaches more advanced skills which feed into other independent reading.

Shared writing provides many opportunities for pupils to learn, apply and reinforce skills in the context of a larger group with careful guidance from the teacher. Teachers should use texts to provide ideas and structures for the writing and, in collaboration with the class, compose texts, teaching how they are planned and how ideas are sequenced and clarified and structured. Shared writing is also used to teach grammar and spelling skills, to demonstrate features of layout and presentation and to focus on editing and refining work. It should also be used as a starting point for subsequent independent writing. Wherever possible, shared reading and writing should be interlinked. For example, over a five-day period a teacher may plan to (a) introduce a text, (b) work on it through shared reading and then (c) use the text as a 'frame' for writing or as a stimulus to extend, alter or comment on it.

2. Approximately 15 minutes word level work – whole-class

There must be a systematic, regular and frequent teaching of phonological awareness, phonics and spelling throughout *Key Stage 1*. Teachers should follow the progression set out in the word level objectives carefully. It sets out both an order of teaching and the expectations for what pupils should achieve by the end of each term. Appendix List 3 summarises these objectives and can be used as a list of criteria for assessing progress. The work must be given a specific teaching focus in the Literacy Hour. Although it is essential that these decoding skills are practised and applied in shared reading, they also need to be taught through carefully structured activities, which help pupils to hear and discriminate regularities in speech and to see how these are related to letters and letter combinations in spelling and reading. The majority of pupils can learn these basic phonic skills rapidly and easily. Word recognition, graphic knowledge, and vocabulary work should also have a teaching focus during this period of 15 minutes.

At *Key Stage 2*, this time should be used to cover spelling and vocabulary work **and** the teaching of grammar and punctuation from the sentence level objectives. For Key Stage 1 pupils, these sentence-level objectives should be covered in the context of shared reading and writing and this remains an important context for teaching skills at Key Stage 2. Nevertheless, teachers will need to plan a balance of word and sentence level work for this second part of the Hour, across each half-term, to ensure that all these objectives are covered.

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3. Approximately 20 minutes guided group and independent work

This section of the Literacy Hour has two complementary purposes:

- to enable the teacher to teach at least one group per day, differentiated by ability, for a sustained period through 'guided' reading or writing;
- to enable other pupils to work independently – individually, in pairs or in groups – without recourse to the teacher.

Guided reading is the counterpart to shared reading. The essential difference is that, in guided reading and writing, the teacher focuses on **independent** reading and writing, rather than modelling the processes for pupils. Guided reading should be a fundamental part of each school's literacy programme. In effect, it takes the place of an individualised reading programme and, as a carefully structured group activity, it significantly increases time for sustained teaching. In ability groups of four to six, pupils should have individual copies of the same text. The texts need to be carefully selected to match the reading level of the group. In the early stages pupils should meet texts of graded difficulty as they progress these texts will often be selected from reading schemes or programmes and can usually be built up from existing book stocks with some careful supplementation.

At *Key Stage 1*, teachers should introduce the text to the group, to familiarise them with the overall context of the story and point out any key words they need to know. Pupils then read it independently, while the teacher assesses and supports each pupil in the group. The same principles apply at *Key Stage 2*. However, as pupils progress, the teaching should focus increasingly on guided silent reading with questions to direct or check up on the reading, points to note, problems to solve etc., to meet the text level objectives in the Framework.

Guided writing – as with guided reading, these writing sessions should be to teach pupils to write independently. The work will normally be linked to reading, and will often flow from work in the whole-class shared writing session. These sessions should also be used to meet specific objectives and focus on specific aspects of the writing process, rather than on the completion of a single piece of work. Often, these teaching inputs can be followed through during independent work in subsequent sessions. For example, pupils might focus on:

- planning a piece of writing to be continued independently later;
- composing a letter;
- expanding or contracting a text to elaborate, summarise, etc.;
- constructing complex sentences;
- connecting points together in an argument;
- editing work into paragraphs, headings, etc. for clarity and presentation.

Independent work – this happens at the same time as the guided group work. The class needs to be carefully managed and the pupils well trained so that they are clear about what they should be doing and do not interrupt the teacher. There are many forms of organisation ranging from a carousel of ability groups, with a rotation of activities for each group, to completely individual work e.g. a whole-class writing activity derived from an earlier shared writing session. Independent tasks should cover a wide range of objectives including:

- independent reading and writing;
- phonic and spelling investigations and practice;
- comprehension work;
- note-making;
- reviewing and evaluating;
- proof-reading and editing;
- vocabulary extension and dictionary work;
- handwriting practice;
- practice and investigations in grammar, punctuation and sentence construction;
- preparing presentations for the class.

Pupils should be trained not to interrupt the teacher and there should be sufficient resources and alternative strategies for them to fall back on if they get stuck. They should also understand the importance of independence for literacy, and how to use their own resources to solve problems and bring tasks to successful conclusions.

4. Final 10 minutes – plenary session with the whole-class

The final plenary is at least as important as the other parts of the lesson. It is not a time for clearing up and should be clearly signalled as a separate session when the whole-class is brought together. It should be used to:

- enable the teacher to spread ideas, re-emphasise teaching points, clarify misconceptions and develop new teaching points;
- enable pupils to reflect upon and explain what they have learned and to clarify their thinking;
- enable pupils to revise and practise new skills acquired in an earlier part of the lesson;
- develop an atmosphere of constructive criticism and provide feedback and encouragement to pupils;
- provide opportunities for the teacher to monitor and assess the work of some of the pupils;
- provide opportunities for pupils to present and discuss key issues in their work.

Links with the rest of the curriculum

Where appropriate, literacy teaching should be linked to work in other areas of the curriculum. For example, during the Literacy Hour, pupils might be searching and retrieving from information texts used in science, writing instructions linked to a technology topic, studying myths, autobiographies or stories linked to a study unit in history. Nevertheless, the focus of teaching must be on the literacy objectives from the Framework and **pupils must be working on texts**. In other words while links with the rest of the curriculum are fundamental to effective literacy teaching, other subjects should be treated as vehicles for literacy work and not displace it from its primary focus in the Literacy Hour. It would not be

appropriate, therefore, for pupils to be spending time drawing or making models linked to reading during the Literacy Hour but it could certainly be appropriate for literacy work to provide a context for related activities in other curricular areas outside the designated time.

The Literacy Hour is intended to be a time for the explicit teaching of reading and writing. Teachers will need to provide opportunities for practising and applying new skills in independent work at other times. Most of this practice should be productively linked to other curricular areas. However, additional time may also be needed for:

- continuing the practice of reading to the class;
- pupils' own independent reading for interest and pleasure;
- extended writing for older pupils.

Planning from the Framework

The organisation of the Literacy Hour is designed to reflect the structure of the objectives. Schools will probably already have school systems for medium- and short-term planning. Implementing the NLS Framework will require a similar structure. You should have three connected levels of planning as follows:

The Framework (given)	→	***What* should I teach?**
Medium-term planning – termly or half-termly	→	***When* should I teach it?**
Short-term planning – weekly	→	***How* should I teach it?**

The Framework provides the **content**. Medium-term planning should be used to distribute this content to achieve **balance and coverage** of the objectives over a term or half-term. The more detailed weekly planning should focus on the teaching *process* i.e. on devising the tasks, activities and strategies needed to teach the work during the five literacy hours. The school's literacy planning procedures should meet the following criteria. There should be:

- common formats for planning a balanced programme of objectives for each half-term;
- common formats for planning each week's work, derived from the half-term plans. These plans should identify the week's objectives, the texts to be used, the class organisation and the tasks and activities through which the objectives will be taught;
- agreed procedures and deadlines for teachers to work to;
- monitoring arrangements to evaluate the quality of the planning and its impact in the classroom;
- support arrangements for sharing and assisting with planning.

The Appendix contains examples of medium- and short-term planning formats. These have been derived from experience of planning in the National Literacy Project. You may find these helpful to use or adapt.

The medium-term planner

This uses a half-termly format, with space to plan up to eight weeks. The form sets out each of the strands in the Framework (Word, Sentence and Text), against each of the weeks. An additional column is included for teachers to note particular texts to be used in each of the weeks, linked to the range of work for the term. Each strand contains a 'continuous work' and a 'blocked work' section because some objectives, for example, phonics or practising reading and spelling strategies, will need to be part of your teaching throughout the term, while other more specific objectives, for example, learning about apostrophes or writing poetry, may be assigned to particular weeks.

The weekly planner

This can be used to represent the key activities for each Literacy Hour in a given week. Each day is set out as a row showing the sequence of work through the Literacy Hour. The columns for group and independent work are based on an assumption of about 30 pupils in a class and five ability groups. These groupings should enable teachers to differentiate their focused work. It does not imply that pupils need to remain in those groups when working independently, or at other times outside the Literacy Hour.

section 2

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RECEPTION YEAR

Range

Fiction and poetry: *a wide variety of traditional, nursery patterned language.*

Non-Fiction: *simple non-fiction texts, including recount*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Phonological awareness, phonics and spelling

1 to understand and be able to rhyme through:
- recognising, exploring and working with rhyming patterns, e.g. learning nursery rhymes;
- extending these patterns by analogy, generating new and invented words in speech and spelling;

2 knowledge of grapheme/phoneme correspondences through:
- hearing and identifying initial sounds in words;
- reading letter(s) that represent(s) the sound(s): *a-z, ch, sh, th*;
- writing each letter in response to each sound: *a-z, ch, sh, th*;
- identifying and writing initial and dominant phonemes in spoken words;
- identifying and writing initial and final phonemes in consonant-vowel-consonant (CVC) words, e.g. *fit, mat, pan*;

3 alphabetic and phonic knowledge through:
- sounding and naming each letter of the alphabet in lower and upper case;
- writing letters in response to letter names;
- understanding alphabetical order through alphabet books, rhymes, and songs;

4 to link sound and spelling patterns by:
- using knowledge of rhyme to identify families of rhyming CVC words, e.g. *hop, top, mop; fat, mat, pat*, etc.;
- discriminating 'onsets' from 'rimes' in speech and spelling, e.g. *'tip', 'sip', 'skip', 'flip', 'chip'*;
- identifying alliteration in known and new and invented words;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to expect written text to mak
sense if it does not;

2 to use awareness of the gran
predict words during shared rea
familiar stories;

3 that words are ordered left to
that way to make sense;

4 to use a capital letter for the

and modern rhymes, chants, action verses, poetry and stories with predictable structures and

sense and to check for

mar of a sentence to
ing and when re-reading

right and need to be read

tart of own name.

Text level work:
Comprehension and composition

Pupils should be taught:

Reading

Understanding of print

1 through shared reading:

- to recognise printed and handwritten words in a variety of settings, e.g. stories, notes, registers, labels, signs, notices, letters, forms, lists, directions, advertisements, newspapers;
- that words can be written down to be read again for a wide range of purposes;
- to understand and use correctly terms about books and print: *book, cover, beginning, end, page, line, word, letter, title*;
- to track the text in the right order, page by page, left to right, top to bottom; pointing while reading/telling a story, and making one-to-one correspondences between written and spoken words;

Reading Comprehension

2 to use a variety of cues when reading: knowledge of the story and its context, and awareness of how it should make sense grammatically;

3 to re-read a text to provide context cues to help read unfamiliar words;

4 to notice the difference between spoken and written forms through re-telling known stories; to compare 'told' versions with what the book 'says';

5 to understand how story book language works and to use some formal elements when re-telling stories, e.g. *'Once there was ...', 'She lived in a little ...', 'he replied ...'*;

6 to re-read frequently a variety of familiar texts, e.g. big books, story books, taped stories with texts, poems, information books, wall stories, captions, own and other children's writing;

7 to use knowledge of familiar texts to re-enact or re-tell to others, recounting the main points in correct sequence;

Word recognition, graphic knowledge and spelling

5 to read on sight a range of familiar words, e.g. children's names, captions, labels, and words from favourite books;

6 to read on sight the 45 high frequency words to be taught by the end of YR from Appendix List 1;

7 to read on sight the words from texts of appropriate difficulty;

8 to read and write own name and explore other words related to the spelling of own name;

9 to recognise the critical features of words, e.g. shape, length, and common spelling patterns;

Vocabulary extension

10 new words from their reading and shared experiences;

11 to make collections of personal interest or significant words and words linked to particular topics;

Handwriting

12 to use a comfortable and efficient pencil grip;

13 to produce a controlled line which supports letter formation;

14 to write letters using the correct sequence of movements.

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8 to locate and read significant parts of the text, e.g. picture captions, names of key characters, rhymes and chants, e.g. *"I'm a troll..."*, *"You can't catch me I'm the Gingerbread Man..."*, speech-bubbles, italicised, enlarged words;

9 to be aware of story structures, e.g. actions/reactions, consequences, and the ways that stories are built up and concluded;

10 to re-read and recite stories and rhymes with predictable and repeated patterns and experiment with similar rhyming patterns;

Writing

Understanding of print

11 through shared writing:

- to understand that writing can be used for a range of purposes, e.g. to send messages, record, inform, tell stories;
- to understand that writing remains constant, i.e. will always 'say' the same thing;
- to distinguish between writing and drawing in books and in own work;
- to understand how writing is formed directionally, a word at a time;
- to understand how letters are formed and used to spell words;
- to apply knowledge of letter/sound correspondences in helping the teacher to scribe, and re-reading what the class has written;

Composition

12 through guided and independent writing:

- to experiment with writing in a variety of play, exploratory and role-play situations;
- to write their own names;
- to write labels or captions for pictures and drawings;
- to write sentences to match pictures or sequences of pictures;
- to experiment with writing and recognise how their own version matches and differs from conventional version, e.g. through teacher response and transcription;

13 to think about and discuss what they intend to write, ahead of writing it;

14 to use experience of stories, poems and simple recounts as a basis for independent writing, e.g. re-telling, substitution, extension, and through shared composition with adults;

15 to use writing to communicate in a variety of ways, incorporating it into play and everyday classroom life, e.g. recounting their own experiences, lists, signs, directions, menus, labels, greeting cards, letters.

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YEAR 1 TERM 1

Range

Fiction and poetry: *stories with familiar settings; stories*

Non-Fiction: *signs, labels, captions, lists, instructions.*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Phonological awareness, phonics and spelling

1 from YR, to practise and secure the ability to rhyme, and to relate this to spelling patterns through:
- exploring and playing with rhyming patterns;
- generating rhyming strings, e.g. *fat, hat, pat*;

2 from YR, to practise and secure alphabetic letter knowledge and alphabetic order;

3 from YR to practise and secure the ability to hear initial and final phonemes in CVC words, e.g. *fit, mat, pan*;

4 to discriminate and segment all three phonemes in CVC words;

5 to blend phonemes to read CVC words in rhyming and non-rhyming sets;

6 to represent in writing the three phonemes in CVC words, spelling them first in rhyming sets, then in non-rhyming sets;

Word recognition, graphic knowledge and spelling

7 for guided reading, to read on sight high frequency words specific to graded books matched to the abilities of reading groups;

8 to read on sight other familiar words, e.g. children's names, equipment labels, classroom captions;

25

9 to read on sight approximately 30 high frequency words identified for Y1 and Y2 from Appendix List 1;

10 to recognise the critical features of words, e.g. length, common spelling patterns and words within words;

11 to spell common irregular words from Appendix List 1;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to expect written text to mak
sense if it does not;

2 to use awareness of the gram
decipher new or unfamiliar words
the grammar, read on, leave a ga

3 to draw on grammatical awar
appropriate expression and intor
others, or to dolls, puppets;

4 to write captions and simple
recognising whether or not they
words, wrong word order;

Sentence construction a

5 to recognise full stops and ca
and name them correctly;

6 to begin using the term *senter*
text;

7 that a line of writing is not nece
a sentence;

8 to begin using full stops to de

9 to use a capital letter for the
for the start of a sentence;

and rhymes with predictable and repetitive patterns.

Text level work:
Comprehension and composition

Pupils should be taught:

Fiction and poetry

Reading comprehension

1 to reinforce and apply their word-level skills through shared and guided reading;

2 to use phonological, contextual, grammatical and graphic knowledge to work out, predict and check the meanings of unfamiliar words and to make sense of what they read;

3 to notice the difference between spoken and written forms through re-telling known stories; compare oral versions with the written text;

4 to read familiar, simple stories and poems independently, to point while reading and make correspondence between words said and read;

5 to describe story settings and incidents and relate them to own experience and that of others;

6 to recite stories and rhymes with predictable and repeating patterns, extemporising on patterns orally by substituting words and phrases, extending patterns, inventing patterns and playing with rhyme;

7 to re-enact stories in a variety of ways, e.g. through role-play, using dolls or puppets;

Writing composition

8 through shared and guided writing to apply phonological, graphic knowledge and sight vocabulary to spell words accurately;

9 to write about events in personal experience linked to a variety of familiar incidents from stories;

10 to use rhymes and patterned stories as models for their own writing;

11 to make simple picture storybooks with sentences, modelling them on basic text conventions, e.g. cover, author's name, title, layout;

Vocabulary extension

12 new words from reading and shared experiences, and to make collections of personal interest or significant words and words linked to particular topics;

Handwriting

13 to develop a comfortable and efficient pencil grip;

14 to form lower case letters correctly in a script that will be easy to join later.

Non-fiction

Reading comprehension

12 to read and use captions, e.g. labels around the school, on equipment;

13 to read and follow simple instructions, e.g. for classroom routines, lists for groups in workbooks;

Writing composition

14 to write captions for their own work, e.g. for display, in class books;

15 to make simple lists for planning, reminding, etc.;

16 to write and draw simple instructions and labels for everyday classroom use, e.g. in role play area, for equipment.

YEAR 1 TERM 2

Range

Fiction and poetry: *traditional stories and rhymes; fairy stori*
cultures, including playground chants, action verses and rhy

Non-Fiction: *information books, including non-chronologica*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Phonological awareness, phonics and spelling

1 to secure identification, spelling and reading of initial, final and medial letter sounds in simple words;

2 to investigate, read and spell words ending in *ff, ll, ss, ck, ng*;

3 to discriminate, read and spell words with initial consonant clusters, e.g. *bl, cr, tr, str* – Appendix List 3;
- to discriminate, read and spell words with final consonant clusters, e.g. *nd, lp, st*;
- to identify separate phonemes within words containing clusters in speech and writing;
- to blend phonemes in words with clusters for reading;
- to segment clusters into phonemes for spelling;

Word recognition, graphic knowledge and spelling

4 for guided reading to read on sight high frequency words specific to graded reading books matched to the abilities of reading groups;

5 to read on sight other familiar words, e.g. children's names, equipment labels, classroom captions;

6 to read on sight approximately 30 more high frequency words from Appendix List 1;

7 to recognise the critical features of words, e.g. length, common spelling patterns and words within words;

29

8 to investigate and learn spellings of words with 's' for plurals;

9 to spell common irregular words from Appendix List 1;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to expect reading to make sense a
not, and to read aloud using expressi
grammar of the text;

2 to use awareness of the grammar
decipher new or unfamiliar words, e.g
the grammar, read on, leave a gap an

3 to predict words from preceding w
and investigate the sorts of words tha
appropriate alternatives, i.e. that mak

Sentence construction and p

4 to recognise full stops and capital
reading and understand how they affe
passage is read;

5 to continue demarcating sentence
a sentence with a full stop;

6 to use the term *sentence* appropr
sentences in text, i.e. those demarcat
and full stops;

7 to use capital letters for the perso
names and for the start of a sentence

es; stories and poems with familiar, predictable and patterned language from a range of mes; plays.

l reports, simple dictionaries.

Text level work:

Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to reinforce and apply their word-level skills through shared and guided reading;

2 to use phonological, contextual, grammatical and graphic knowledge to work out, predict and check the meanings of unfamiliar words and to make sense of what they read;

3 to choose and read familiar books with concentration and attention, discuss preferences and give reasons;

4 to re-tell stories, giving the main points in sequence and to notice differences between written and spoken forms in re-telling, e.g. by comparing oral versions with the written text; to refer to relevant phrases and sentences;

5 to identify and record some key features of story language from a range of stories, and to practise reading and using them, e.g. in oral re-tellings;

6 to identify and discuss a range of story themes, and to collect and compare;

7 to discuss reasons for, or causes of, incidents in stories;

8 to identify and discuss characters, e.g. appearance, behaviour, qualities; to speculate about how they might behave; to discuss how they are described in the text; and to compare characters from different stories or plays;

9 to become aware of character and dialogue, e.g. by role-playing parts when reading aloud stories or plays with others;

10 to identify and compare basic story elements, e.g. beginnings and endings in different stories;

11 to learn and recite simple poems and rhymes, with actions, and to re-read them from the text;

Vocabulary extension

10 new words from reading and shared experiences and to make collections of personal interest or significant words and words linked to particular topics;

Handwriting

11 to practise handwriting in conjunction with spelling and independent writing, ensuring correct letter orientation, formation and proportion, in a style that makes the letters easy to join later.

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Writing composition

12 through shared and guided writing to apply phonological, graphic knowledge and sight vocabulary to spell words accurately;

13 to substitute and extend patterns from reading through language play, e.g. by using same lines and introducing new words, extending rhyming or alliterative patterns, adding further rhyming words, lines;

14 to represent outlines of story plots using, e.g. captions, pictures, arrows to record main incidents in order, e.g. to make a class book, wall story, own version;

15 to build simple profiles of characters from stories read, describing characteristics, appearances, behaviour with pictures, single words, captions, words and sentences from text;

16 to use some of the elements of known stories to structure own writing;

Non-Fiction

Reading comprehension

17 to use terms 'fiction' and 'non-fiction', noting some of their differing features, e.g. layout, titles, contents page, use of pictures, labelled diagrams;

18 to read non-fiction books and understand that the reader doesn't need to go from start to finish but selects according to what is needed;

19 to predict what a given book might be about from a brief look at both front and back covers, including blurb, title, illustration; to discuss what it might tell in advance of reading and check to see if it does;

20 to use simple dictionaries, and to understand their alphabetical organisation;

21 to understand the purpose of contents pages and indexes and to begin to locate information by page numbers and words by initial letter;

Writing composition

22 to write labels for drawings and diagrams, e.g. growing beans, parts of the body;

23 to produce extended captions, e.g. to explain paintings in wall displays or to describe artefacts;

24 to write simple questions, e.g. as part of interactive display *('How many...?', 'Where is your house...?')*;

25 to assemble information from own experience, e.g. food, pets; to use simple sentences to describe, based on examples from reading; to write simple non-chronological reports; and to organise in lists, separate pages, charts.

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YEAR TERM
1 3

Range

Fiction and poetry: *Stories about fantasy worlds, poems w*

Non-Fiction: *Information texts including recounts of obser*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Phonological awareness, phonics and spelling

1 the common spelling patterns for each of the long vowel phonemes: *ee ai ie oa oo* (long as in moon) Appendix List 3;

- to identify phonemes in speech and writing;
- to blend phonemes for reading;
- to segment words into phonemes for spelling;

Word recognition, graphic knowledge and spelling

2 to read on sight high frequency words specific to graded books matched to the abilities of reading groups;

3 to read on sight other familiar words;

4 to read on sight approximately 30 more high frequency words from Appendix List 1;

5 to recognise words by common spelling patterns;

6 to investigate and learn spellings of verbs with 'ed' (past tense), 'ing' (present tense) endings;

7 to spell common irregular words from Appendix List 1;

Vocabulary extension

8 new words from reading and shared experiences, and to make collections of personal interest or significant words and words linked to particular topics;

9 the terms *'vowel'* and *'consonant'*;

Handwriting

10 to practise handwriting in conjunction with spelling (above) and independent writing, ensuring correct letter orientation, formation and proportion, in a style that makes the letters easy to join later.

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to expect reading to make sens
does not;

2 to use awareness of the gramm
decipher new or unfamiliar words,
the grammar, read on, leave a gap

3 to read familiar texts aloud with
appropriate to the grammar, e.g. pa
raising voice for questions;

4 about word order, e.g. by re-orc
predicting words from previous text
words that might 'fit', and discussir

Sentence construction and

5 other common uses of capitalis
titles *(Mr, Miss)*, headings, book titl

6 through reading and writing, to
of term *sentence* from previous ter

7 to add question marks to quest

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ith patterned and predictable structures; a variety of poems on similar themes.
vations, visits, events.

e and check if it

ar of a sentence to
e.g. predict text from
and re-read;
pace and expression
using at full stops;

dering sentences;
, grouping a range of
g the reasons why;

punctuation

ation, e.g. for personal
es, emphasis;
einforce knowledge
ns;
ons.

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Text level work:
Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to reinforce and apply their word-level skills through shared and guided reading;

2 to use phonological, contextual, grammatical and graphic knowledge to work out, predict and check the meanings of unfamiliar words and to make sense of what they read;

3 to notice the difference between spoken and written forms through re-telling known stories; compare oral versions with the written text;

4 to read with sufficient concentration to complete a text, and to identify preferences and give reasons;

5 to re-tell stories, to give the main points in sequence and to pick out significant incidents;

6 to prepare and re-tell stories orally, identifying and using some of the more formal features of story language;

7 to use titles, cover pages, pictures and 'blurbs' to predict the content of unfamiliar stories;

8 to compare and contrast stories with a variety of settings, e.g. space, imaginary lands, animal homes;

9 to read a variety of poems on similar themes, e.g. families, school, food;

10 to compare and contrast preferences and common themes in stories and poems;

11 to collect class and individual favourite poems for class anthologies, participate in reading aloud;

34 3

Writing composition

12 through shared and guided writing to apply phonological, graphic knowledge and sight vocabulary to spell words accurately;

13 to write about significant incidents from known stories;

14 to write stories using simple settings, e.g. based on previous reading;

15 to use poems or parts of poems as models for own writing, e.g. by substituting words or elaborating on the text;

16 to compose own poetic sentences, using repetitive patterns, carefully selected sentences and imagery;

Non-Fiction

Reading comprehension

17 to recognise that non-fiction books on similar themes can give different information and present similar information in different ways;

18 to read recounts and begin to recognise generic structure, e.g. ordered sequence of events, use of words like *first, next, after, when*;

19 to identify simple questions and use text to find answers. To locate parts of text that give particular information including labelled diagrams and charts, e.g. *parts of a car, what pets eat, clothes that keep us warm*;

Writing composition

20 to write simple recounts linked to topics of interest/study or to personal experience, using the language of texts read as models for own writing. Make group/class books, e.g. *our day at school, our trip to...*;

21 to use the language and features of non-fiction texts, e.g. labelled diagrams, captions for pictures, to make class books, e.g. *'What We Know About...', 'Our Pets'*;

22 to write own questions prior to reading for information and to record answers, e.g. as lists, a completed chart, extended captions for display, a fact file on IT.

YEAR 2 TERM 1

Range

Fiction and poetry: *Stories and a variety of poems with fa*

Non-Fiction: *Instructions.*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Phonological awareness, phonics and spelling

1 to secure identification, spelling and reading of long vowel digraphs in simple words from Y1 term 3 (the common spelling patterns for each long vowel phoneme) – Appendix List 3;

2 to revise and extend the reading and spelling of words containing different spellings of the long vowel phonemes from Year 1;

3 the common spelling patterns for the vowel phonemes: *'oo' (short as in good), 'ar', 'oy' 'ow'* (Appendix List 3):

- to identify the phonemes in speech and writing;
- to blend the phonemes for reading;
- to segment the words into phonemes for spelling;

4 to investigate and classify words with the same sounds but different spellings;

Word recognition, graphic knowledge and spelling

5 to read on sight and spell approximately 30 more words from Appendix List 1;

6 to read on sight high frequency words likely to occur in graded texts matched to the abilities of reading groups;

7 to use word endings, e.g. *'s' (plural), 'ed' (past tense), 'ing' (present tense)* to support their reading and spelling;

8 to secure understanding and use of the terms 'vowel' and 'consonant';

9 to spell common irregular words from Appendix List 1;

Vocabulary extension

10 new words from reading linked to particular topics, to build individual collections of personal interest or significant words;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to use awareness of grammar t
unfamiliar words, e.g. to predict fro
leave a gap and re-read;

2 to find examples, in fiction and n
and phrases that link sentences, e.
during, before, then, next, after a w

Sentence construction and

3 to recognise and take account
exclamation marks in reading aloud
expression;

4 to re-read own writing for sense

5 to revise knowledge about other
e.g. for names, headings, titles, empt
use in own writing;

6 to use a variety of simple organis
e.g. arrows, lines, boxes, keys, to in
relationships.

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niliar settings.

Text level work:
Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to reinforce and apply their word-level skills through shared and guided reading;

2 to use phonological, contextual, grammatical and graphic knowledge to work out, predict and check the meanings of unfamiliar words and to make sense of what they read;

3 to be aware of the difference between spoken and written language through comparing oral recounts with text; make use of formal story elements in re-telling;

4 to understand time and sequential relationships in stories, i.e. what happened when;

5 to identify and discuss reasons for events in stories, linked to plot;

6 to discuss familiar story themes and link to own experiences, e.g. illness, getting lost, going away;

7 to learn, re-read and recite favourite poems, taking account of punctuation; to comment on aspects such as word combinations, sound patterns (such as rhymes, rhythms, alliterative patterns) and forms of presentation;

8 to collect and categorise poems to build class anthologies;

Writing composition

9 through shared and guided writing to apply phonological, graphic knowledge and sight vocabulary to spell words accurately;

10 to use story structure to write about own experience in same/similar form;

11 to use language of time (see sentence level work) to structure a sequence of events, e.g. *'when I had finished...', 'suddenly...', 'after that...'*;

12 to use simple poetry structures and to substitute own ideas, write new lines;

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Handwriting

11 to practise handwriting patterns from Year 1;

12 to begin using and practising the four basic handwriting joins:

- diagonal joins to letters without ascenders, e.g. *ai, ar, un*;
- horizontal joins to letters without ascenders, e.g. *ou, vi, wi*;
- diagonal joins to letters with ascenders, e.g. *ab, ul, it*;
- horizontal joins to letters with ascenders, e.g. *ol, wh, ot*.

Non-Fiction

Reading comprehension

13 to read simple written instructions in the classroom, simple recipes, plans, instructions for constructing something;

14 to note key structural features, e.g. clear statement of purpose at start, sequential steps set out in a list, direct language;

Writing composition

15 to write simple instructions, e.g. getting to school, playing a game;

16 to use models from reading to organise instructions sequentially, e.g. listing points in order, each point depending on the previous one, numbering;

17 to use diagrams in instructions, e.g. drawing and labelling diagrams as part of a set of instructions;

18 to use appropriate register in writing instructions, i.e. direct, impersonal, building on texts read.

YEAR 2 TERM 2

Range

Fiction and poetry: *Traditional stories: stories and poems significant children's poets.*

Non-Fiction: *(i) dictionaries, glossaries, indexes and othe*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Phonological awareness, phonics and spelling

1 to secure the reading and spelling of words containing different spellings of the long vowel phonemes from Year 1;

2 the common spelling patterns for the vowel phonemes *'air', 'or', 'er'* (Appendix List 3);

- to identify the phonemes in speech and writing;
- to blend the phonemes for reading;
- to segment the words into phonemes for spelling;

3 to read and spell words containing the digraph *'wh', 'ph', 'ch' (as in Christopher)*;

4 to split familiar oral and written compound words into their component parts, e.g. *himself, handbag, milkman, pancake, teaspoon*;

5 to discriminate, orally, syllables in multi-syllabic words using children's names and words from their reading, e.g. *dinosaur, family, dinner, children*. Extend to written forms and note syllable boundary in speech and writing;

Word recognition, graphic knowledge and spelling

6 to read on sight and spell all the words from Appendix List 1;

7 for guided reading, to read on sight high frequency words likely to occur in graded texts matched to the abilities of reading groups;

8 to spell words with common prefixes, e.g. *'un', 'dis'* to indicate the negative;

9 to spell common irregular words from Appendix List 1;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to use awareness of grammar unfamiliar words, e.g. to predict fr leave a gap and re-read;

2 to read aloud with intonation a appropriate to the grammar and p speech marks, exclamation marks

3 to re-read own writing to chec (coherence) and accuracy (agreem and suggest alternative constructi

4 to be aware of the need for gr in speech and writing, matching w correctly, e.g. *I am; the children ar*

5 to use verb tenses with increasi and writing, e.g. *catch/caught, se* use past tense consistently for na

Sentence construction an

6 to identify speech marks in rea purpose, use the terms correctly;

7 to investigate and recognise a presenting texts, e.g. speech bub italicised print, captions, headings

8 to use commas to separate ite

9 to secure the use of simple se

s from other cultures; stories and poems with predictable and patterned language; poems by

r alphabetically ordered texts (ii) explanations.

Text level work:

Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to reinforce and apply their word-level skills through shared and guided reading;

2 to use phonological, contextual, grammatical and graphic knowledge to work out, predict and check the meanings of unfamiliar words and to make sense of what they read;

3 to discuss and compare story themes;

4 to predict story endings/incidents, e.g. from unfinished extracts, while reading with the teacher;

5 to discuss story settings; to compare differences; to locate key words and phrases in text; to consider how different settings influence events and behaviour;

6 to identify and describe characters, expressing own views and using words and phrases from texts;

7 to prepare and re-tell stories individually and through role-p[illegible] in groups, using dialogue and narrative from text;

8 to read own poems aloud;

9 to identify and discuss patterns of rhythm, rhyme and other features of sound in different poems;

10 to comment on and recognise when the reading aloud of a poem makes sense and is effective;

11 to identify and discuss favourite poems and poets, using appropriate terms (poet, poem, verse, rhyme, etc.) and referring to the language of the poems;

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Writing composition

12 through shared and guided writing to apply phonological, graphic knowledge and sight vocabulary to spell words accurately;

Vocabulary extension

10 new words from reading linked to particular topics, to build individual collections of personal interest or significant words;

11 the use of antonyms: collect, discuss differences of meaning and their spelling.

Handwriting

12 to practise handwriting patterns from Year 1;

13 to practise handwriting in conjunction with the phonic and spelling patterns above;

14 to use and practise the four basic handwriting joins:

- diagonal joins to letters without ascenders, e.g. *ai, ar, un*;
- horizontal joins to letters without ascenders, e.g. *ou, vi, wi*;
- diagonal joins to letters with ascenders, e.g. *ab, ul, it*;
- horizontal joins to letters with ascenders, e.g. *ol, wh, ot*.

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13 to use story settings from reading, e.g. re-describe, use in own writing, write a different story in the same setting;

14 to write character profiles, e.g. simple descriptions, posters, passports, using key words and phrases that describe or are spoken by characters in the text;

15 to use structures from poems as a basis for writing, by extending or substituting elements, inventing own lines, verses; to make class collections, illustrate with captions; to write own poems from initial jottings and words;

Non-Fiction

Reading comprehension

16 to use dictionaries and glossaries to locate words by using initial letter;

17 that dictionaries and glossaries give definitions and explanations; discuss what definitions are, explore some simple definitions in dictionaries;

18 to use other alphabetically ordered texts, e.g. indexes, directories, listings, registers; to discuss how they are used;

19 to read flow charts and cyclical diagrams that explain a process;

Writing composition

20 to make class dictionaries and glossaries of special interest words, giving explanations and definitions, e.g. linked to topics, derived from stories, poems;

21 to produce simple flow charts or diagrams that explain a process.

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YEAR 2 TERM 3

Range

Fiction and poetry: *Extended stories; stories by significant*
e.g. riddles, tongue-twisters, humorous verse and stories.

Non-Fiction: *Information books including non-chronologica*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Phonological awareness, phonics and spelling

1 to secure phonemic spellings from previous 5 terms;

2 to reinforce work on discriminating syllables in reading and spelling from previous term;

3 discriminate, spell and read the phonemes *ear* (hear) and *ea* (head);

Word recognition and graphic knowledge

4 to secure reading and spelling of all the high frequency words in Appendix List 1;

5 for guided reading, to read on sight high frequency words likely to occur in graded texts matched to the abilities of reading groups;

6 to investigate words which have the same spelling patterns but different sounds;

7 to spell words with common suffixes, e.g. *-ful, -ly*;

8 to spell common irregular words from Appendix List 1;

Vocabulary extension

9 new words from reading linked to particular topics, to build individual collections of personal interest or significant words;

10 to use synonyms and other alternative words/phrases that express same or similar meanings; to collect, discuss similarities and shades of meaning and use to extend and enhance writing;

Handwriting

11 to practise handwriting in conjunction with the phonic and spelling patterns above;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to read text aloud with intonation appropriate to the grammar and pun

2 the need for grammatical agreem to nouns/pronouns, e.g. *I am; the ch* simple gender forms, e.g. *his/her* co

3 to use standard forms of verbs in e.g. *catch/caught, see/saw, go/went* tense consistently for narration;

Sentence construction and

4 to use commas in lists;

5 to write in clear sentences using stops accurately;

6 to turn statements into questions 'wh' words typically used to open q *when, who* and to add question mar

7 to compare a variety of forms of e.g. *asking for help, asking the time, to be quiet.*

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children's authors; different stories by the same author; texts with language play.

l reports.

and expression
ctuation;
ent, matching verbs
ildren are*; using
rrectly;
speaking and writing,
and to use the past

punctuation

capital letters and full

, learning a range of
uestions: *what, where,*
ks;
questions from texts,
asking someone

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Text level work:
Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to reinforce and apply their word-level skills through shared and guided reading;

2 to use phonological, contextual, grammatical and graphic knowledge to work out, predict and check the meanings of unfamiliar words and to make sense of what they read;

3 to notice the difference between spoken and written forms through re-telling known stories; compare oral versions with the written text;

4 to compare books by same author: settings, characters, themes; to evaluate and form preferences, giving reasons;

5 to read about authors from information on book covers, e.g. other books written, whether author is alive or dead, publisher; to become aware of authorship and publication;

6 to read, respond imaginatively, recommend and collect examples of humorous stories, extracts, poems;

7 to compare books by different authors on similar themes; to evaluate, giving reasons;

8 to discuss meanings of words and phrases that create humour, and sound effects in poetry, e.g. nonsense poems, tongue-twisters, riddles, and to classify poems into simple types; to make class anthologies;

Writing composition

9 through shared and guided writing to apply phonological, graphic knowledge and sight vocabulary to spell words accurately;

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10 to write sustained stories, using their knowledge of story elements: narrative, settings, characterisation, dialogue and the language of story;

11 to use humorous verse as a structure for children to write their own by adaptation, mimicry or substitution; to invent own riddles, language puzzles, jokes, nonsense sentences etc., derived from reading; write tongue-twisters or alliterative sentences; select words with care, re-reading and listening to their effect;

12 to use the four basic handwriting joins from previous two terms with confidence, and use these in independent writing.

- diagonal joins to letters without ascenders, e.g. *ai, ar, un*;
- horizontal joins to letters without ascenders, e.g. *ou, vi, wi*;
- diagonal joins to letters with ascenders, e.g. *ab, ul, it*;
- horizontal joins to letters with ascenders, e.g. *ol, wh, ot*

12 to write simple evaluations of books read and discussed giving reasons;

Non-Fiction

Reading comprehension

13 to understand the distinction between fact and fiction; to use terms 'fact', 'fiction' and 'non-fiction' appropriately;

14 to pose questions and record these in writing, prior to reading non-fiction to find answers;

15 to use a contents page and index to find way about text;

16 to scan a text to find specific sections, e.g. key words or phrases, subheadings;

17 to skim-read title, contents page, illustrations, chapter headings and sub-headings, to speculate what a book might be about;

18 to evaluate the usefulness of a text for its purpose;

Writing composition

19 to make simple notes from non-fiction texts, e.g. key words and phrases, page references, headings, to use in subsequent writing;

20 to write non-fiction texts, using texts read as models for own writing, e.g. use of headings, sub-headings, captions;

21 to write non-chronological reports based on structure of known texts, e.g. *There are two sorts of x ...; They live in x ...; the A's have x ...; but the B's etc.*, using appropriate language to present, sequence and categorise ideas.

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YEAR 3 TERM 1

Range

Fiction and poetry: *Stories with familiar settings; plays; po*

Non-Fiction: *(i) Information books on topics of interest, (ii)*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Revision and consolidation from KS1

1 the spelling of words containing each of the long vowel phonemes from KS1 (Appendix List 3);

2 to:
- identify phonemes in speech and writing;
- blend phonemes for reading;
- segment words into phonemes for spelling;

3 to read and spell correctly the high frequency words from KS1 (Appendix List 1);

4 to discriminate syllables in reading and spelling (from Year 2);

Spelling strategies

5 to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs) and learn to spell them;

6 to use independent spelling strategies, including
- sounding out and spelling using phonemes;
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length etc?);
- building from other words with similar patterns and meanings, e.g. *medical, medicine*;
- spelling by analogy with other known words, e.g. *light, fright*;
- using word banks, dictionaries, etc.;

7 to practise new spellings regularly by 'look, say, cover, write, check' strategy;

Spelling conventions and rules

8 how the spellings of verbs alter when *-ing* is added;

9 to investigate and learn to use the spelling pattern *le* as in *little, muddle, bottle, scramble, cradle*;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to use awareness of grammar to unfamiliar words, e.g. to predict fro leave a gap and return; to use these with knowledge of phonemes, word knowledge and context when readi

2 to take account of the grammar e.g. sentences, speech marks, excl commas to mark pauses, when rea

3 the function of verbs in sentenc
- noticing that sentences cannot them;
- collecting and classifying examp reading and own knowledge, e.g *eat, consume, gobble, said, wh*
- experimenting with changing sin and discussing their impact on

4 to use verb tenses with increasi speaking and writing, e.g. *catch/ca go/went*, etc. Use past tense consis

5 to use the term 'verb' appropria

Sentence construction and

6 to secure knowledge of question marks in reading, understand their appropriately in own writing;

7 the basic conventions of speech
- identifying speech marks in rea
- beginning to use in own writing;
- using capital letters to mark the

8 to use the term 'speech marks'

ems based on observation and the senses; shape poems.
non-chronological reports; (iii) thesauruses, dictionaries.

Text level work:
Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to compare a range of story settings, and to select words and phrases that describe scenes;

2 how dialogue is presented in stories, e.g. through statements, questions, exclamations; how paragraphing is used to organise dialogue;

3 to be aware of the different voices in stories using dramatised readings, showing differences between the narrator and different characters used, e.g. puppets to present stories;

4 to read, prepare and present playscripts;

5 to recognise the key differences between prose and playscript, e.g. by looking at dialogue, stage directions, lay-out of text in prose and playscripts;

6 to read aloud and recite poems, comparing different views of the same subject; to discuss choice of words and phrases that describe and create impact, e.g. adjectives, powerful and expressive verbs, e.g. 'stare' instead of 'look';

7 to distinguish between rhyming and non-rhyming poetry and comment on the impact of layout;

8 to express their views about a story or poem, identifying specific words and phrases to support their viewpoint;

Writing composition

9 to generate ideas relevant to a topic by brainstorming, word association, etc.;

10 using reading as a model, to write own passages of dialogue;

11 to develop the use of settings in own stories by:
- writing short descriptions of known places;
- by writing a description in the style of a familiar story;
- to investigate and collect sentences/phrases for story openings and endings – use some of these formal elements in re-telling and story writing;

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10 to recognise and spell common prefixes and how these influence word meanings, e.g. *un-, de-, dis-, re-, pre-*;

11 to use their knowledge of prefixes to generate new words from root words, especially antonyms, *happy/unhappy, appear/disappear*;

12 to use the term 'prefix'.

Vocabulary extension

13 to collect new words from reading and work in other subjects and create ways of categorising and logging them, e.g. personal dictionaries, glossaries;

14 to infer the meaning of unknown words from context;

15 to have a secure understanding of the purpose and organisation of the dictionary;

16 to understand the purpose and organisation of the thesaurus, and to make use of it to find synonyms;

17 to generate synonyms for high frequency words, e.g. *big, little, like, good, nice, nasty*;

18 to use the term 'synonym';

19 common vocabulary for introducing and concluding dialogue, e.g. *said, replied, asked*. Collect examples from reading.

Handwriting

20 to practise correct formation of basic joins from Year 2:

- diagonal joins to letters without ascenders, e.g. *ai, ar, on*;
- horizontal joins to letters without ascenders, e.g. *ou, v, w*;
- diagonal joins to letters with ascenders, e.g. *ab, ul, it*;
- horizontal joins to letters with ascenders, e.g. *ol, wh, of*.

21 to ensure consistency in size and proportions of letters and the spacing between letters and words.

9 to notice and investigate a ran
presenting texts, e.g. speech bubb
print, captions and headings, inse
and collect examples;

Revision and consolidatio

10 to identify the boundaries betw
in reading and in their own writing

11 to write in complete sentences

12 to demarcate the end of a sen
and the start of a new one with a

13 to use commas to separate ite

33

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12 to collect suitable words and phrases, in order to write poems and short descriptions; design simple patterns with words, use repetitive phrases, write imaginative comparisons;

13 to invent calligrams and a range of shape poems, selecting appropriate words and careful presentation. Build up class collections;

14 to write simple playscripts based on own reading and oral work;

15 to begin to organise stories into paragraphs; to begin to use paragraphing in presentation of dialogue in stories;

Non-Fiction

Reading comprehension

16 to understand the distinction between fact and fiction; to use terms 'fact', 'fiction' and 'non-fiction' appropriately;

17 to notice differences in the style and structure of fiction and non-fiction writing;

18 to locate information, using contents, index, headings, sub-headings, page nos., bibliographies;

19 to compare the way information is presented, e.g. by comparing a variety of information texts including IT-based sources;

20 to read information passages, and identify main points or gist of text, e.g. by noting or underlining key words or phrases, listing the 4 or 5 key points covered;

Writing composition

21 to make a simple record of information from texts read, e.g. by completing a chart of information discovered, by listing key words, drawing together notes from more than one source;

22 to write simple non-chronological reports from known information, e.g. from own experience or from texts read, using notes made to organise and present ideas. Write for a known audience, e.g. other pupils in class, teacher, parent.

YEAR 3 TERM 2

Range

Fiction and poetry: *Myths, legends, fables, parables; tra*

Non-Fiction: *(i) Instructions, (ii) dictionaries without illus*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Revision and consolidation from KS1

1 the spelling of words containing each of the long vowel phonemes from KS1 (Appendix List 3);

2 to:
- identify phonemes in speech and writing;
- blend phonemes for reading;
- segment words into phonemes for spelling;

3 to read and spell correctly the high frequency words from KS1 (Appendix List 1);

4 to discriminate syllables in reading and spelling (from Year 2).

Spelling strategies

5 to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs) and learn to spell them;

6 to use independent spelling strategies, including:
- sounding out and spelling using phonemes;
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc?);
- building from other words with similar patterns and meanings, e.g. *medical, medicine*;
- spelling by analogy with other known words, e.g. *light, fright*;
- using word banks, dictionaries;

7 to practise new spellings regularly by 'look, say, cover, write, check' strategy;

Spelling conventions and rules

8 how words change when *-er, -est* and *-y* are added;

9 to investigate and identify basic rules for changing the spelling of nouns when *-s* is added.

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to use awareness of gramma
unfamiliar words, e.g. to predict
leave a gap and re-read; to use the
with knowledge of phonemes, w
knowledge and context when re

2 the function of adjectives wit
- identifying adjectives in share
- discussing and defining what
i.e. words which qualify noun
- experimenting with deleting a
adjectives and noting effects
- collecting and classifying adj
sizes, moods;
- experimenting with the impac
through shared writing;

3 to use the term *adjective* app

4 to extend knowledge and un
through:
- recognising the use of singul
speech and through shared
- transforming sentences from
versa, noting which words ha
do not;
- understanding the term 'colle
examples – experiment with
nouns;
- noticing which nouns can be
cannot, e.g. *trousers, rain*;
- recognising pluralisation as o

5 to use the terms *singular* and

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ditional stories, stories with related themes; oral and performance poetry from different cultures.
trations, thesauruses.

Text level work:

Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to investigate the styles and voices of traditional story language – collect examples, e.g. story openings and endings; scene openers, e.g. *'Now when...'*, *'A long time ago...'*; list, compare and use in own writing;

2 to identify typical story themes, e.g. trials and forfeits, good over evil, weak over strong, wise over foolish;

3 to identify and discuss main and recurring characters, evaluate their behaviour and justify views;

4 to choose and prepare poems for performance, identifying appropriate expression, tone, volume and use of voices and other sounds;

5 rehearse and improve performance, taking note of punctuation and meaning;

Writing composition

6 to plan main points as a structure for story writing, considering how to capture points in a few words that can be elaborated later; discuss different methods of planning;

7 to describe and sequence key incidents in a variety of ways, e.g. by listing, charting, mapping, making simple storyboards;

8 to write portraits of characters, using story text to describe behaviour and characteristics, and presenting portraits in a variety of ways, e.g. as posters, labelled diagrams, letters to friends about them;

9 to write a story plan for own myth, fable or traditional tale, using story theme from reading but substituting different characters or changing the setting;

10 to write alternative sequels to traditional stories using same characters and settings, identifying typical phrases and expressions from story and using these to help structure the writing;

11 to write new or extended verses for performance based on models of 'performance' and oral poetry read, e.g. rhythms, repetition;

r to decipher new or
rom the text, read on,
se strategies in conjunction
ord recognition, graphic
ading;
in sentences, through
d reading;
they have in common
s;
nd substituting
on meaning;
ctives, e.g. for colours,

t of different adjectives

ropriately;
derstanding of pluralisation

r and plural forms in
eading;
singular to plural and vice
ve to change and which

ctive noun' and collecting
nventing other collective

pluralised and which

ne test of a noun;
plural appropriately;

AVAILABLE

10 to investigate, spell and read words with silent letters, e.g. *knee, gnat, wrinkle*;

11 to use the terms 'singular' and 'plural' appropriately;

12 to recognise and generate compound words, e.g. *playground, airport, shoelace, underneath*; and to use this knowledge to support their spelling;

13 to recognise and spell common suffixes and how these influence word meanings, e.g. *-ly, -ful, -less*;

14 to use their knowledge of suffixes to generate new words from root words, e.g. *proud/proudly, hope/hopeful/hopeless*;

15 to use the apostrophe to spell shortened forms of words, e.g. *don't, can't*;

16 to use the term 'suffix';

Vocabulary extension

17 to continue the collection of new words from reading and work in other subjects, and make use of them in reading and writing;

18 to infer the meaning of unknown words from context and generate a range of possible meanings, e.g. for the word 'ochre' in a particular sentence, discuss which is the most likely meaning and why;

19 to use dictionaries to learn or check the spellings and definitions of words;

20 to write their own definitions of words, developing precision and accuracy in expression;

21 to use the term 'definition';

22 to know the quarters of the dictionary, e.g. *m* lies around the halfway mark, *t* towards the end;

23 to organise words or information alphabetically, using the first two letters;

24 to explore opposites, e.g. *upper/lower, rude/polite*;

Handwriting

25 to practise correct formation of basic joins from the use of the four basic handwriting joins from Y2:

- diagonal joins to letters without ascenders, e.g. *ai, ar, un*;
- horizontal joins to letters without ascenders, e.g. *ou, vi, wi*;
- diagonal joins to letters with ascenders, e.g. *ab, ul, it*;
- horizontal joins to letters with ascenders, e.g. *ol, wh, of*;

26 to ensure consistency in size and proportions of letters and the spacing between letters and words;

27 to build up handwriting speed, fluency and legibility through practice.

Sentence construction and

6 to note where commas occur i
their functions in helping the reade

7 to use the term *'comma'* appro
to reading;

8 other uses of capitalisation fro
headings, special emphasis, new l

9 to experiment with deleting wo
which are essential to retain mean

10 to understand the differences b
2nd and 3rd person, e.g. *I/we do, do/does*, through:

- collecting and categorising exa
differences between the singul
- discussing the purposes for wh
- relating to different types of tex
diaries, personal letters, 2nd p
directions; 3rd person for narra
- experimenting with transformin
which words need to be chang

11 to understand the need for gra
speech and writing, e.g. *I am; we*

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l punctuation

) reading and to discuss

priately in relation

) reading, e.g. names,
nes in poetry;

ds in sentences to see
ng and which are not;

etween verbs in the 1st,
you/you do, he/she/they

mples and noting the
ar and plural persons;
ich each can be used;
t, e.g. 1st person for
erson for instructions,
tive, recounts;
g sentences and noting
ed;

mmatical agreement in
are.

Non-Fiction

Reading comprehension

12 to identify the different purposes of instructional texts, e.g. recipes, route-finders, timetables, instructions, plans, rules;

13 to discuss the merits and limitations of particular instructional texts, including IT and other media texts, and to compare these with others, where appropriate, to give an overall evaluation;

14 how written instructions are organised, e.g. lists, numbered points, diagrams with arrows, bullet points, keys;

15 to read and follow simple instructions;

Writing composition

16 to write instructions, e.g. rules for playing games, recipes, using a range of organisational devices, e.g. lists, dashes, commas for lists in sentences, recognising the importance of correct sequence; use 'writing frames' as appropriate for support;

17 to make clear notes, through, e.g.:

- discussing the purpose of note-making and looking at simple examples;
- identifying the purpose for which particular notes will be used;
- identifying key words, phrases or sentences in reading;
- exploring ways of writing ideas, messages, in shortened forms, e.g. notes, lists, headlines, telegrams, to understand that some words are more essential to meaning than others;
- making use of simple formats to capture key points, e.g. flow chart, 'for' and 'against' columns, matrices to complete in writing or on screen;
- identifying intended audience i.e. self or others.

AVAILABLE

YEAR 3 TERM 3

Range

Fiction and poetry: *Adventure and mystery stories; stories b*

Non-Fiction: *(i) letters written for a range of purposes: to re encyclopedias, indexes, etc.*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Revision and consolidation from KS1

1 the spelling of words containing each of the long vowel phonemes from KS1 (Appendix List 3);

2 to:
- identify phonemes in speech and writing;
- blend phonemes for reading;
- segment words into phonemes for spelling;

3 to read and spell correctly the high frequency words from KS1 (Appendix List 1);

4 to discriminate syllables in reading and spelling (from Year 2);

Spelling strategies

5 to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs) and learn to spell them;

6 to use independent spelling strategies, including:
- sounding out and spelling using phonemes;
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length etc?);
- building from other words with similar patterns and meanings, e.g. *medical, medicine*;
- spelling by analogy with other known words, e.g. *light, fright*;
- using word banks, dictionaries;

7 to practise new spellings regularly by 'look, say, cover, write, check' strategy;

Spelling conventions and rules

8 identify short words within longer words as an aid to spelling;

9 to recognise and spell the prefixes *mis-, non-, ex-, co-, anti-*;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to use awareness of grammar to unfamiliar words, e.g. to predict from leave a gap and re-read; to use these with knowledge of phonemes, word knowledge and context when readin

2 to identify pronouns and underst sentences through:
- noticing in speech and reading h of nouns;
- substituting pronouns for comm in own writing;
- distinguishing personal pronouns *it* and possessive pronouns, e.g.
- distinguishing the 1st, 2nd, 3rd pe e.g. *I, me, we; you; she, her, ther* contexts and purposes for using persons, linked to previous term 3rd person;
- investigating how pronouns are *he, she, they, etc.*,

3 to ensure grammatical agreemen writing of pronouns and verbs, e.g. standard English;

Sentence construction and

4 to use speech marks and other appropriately in writing and to use th mark boundaries between spoken w the sentence;

5 how sentences can be joined in through using a widening range of co *'and'* and *'then'*, e.g.: *if, so, while, tho*

y the same author; humorous poetry, poetry that plays with language, word puzzles, puns, riddles.
ecount, explain, enquire, congratulate, complain, etc., (ii) alphabetic texts, directories,

Text level work:
Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension strategies

1 to re-tell main points of story in sequence; to compare different stories; to evaluate stories and justify their preferences;

2 to refer to significant aspects of the text, e.g. opening, build-up, atmosphere, and to know language is used to create these, e.g. use of adjectives for description;

3 to distinguish between 1st and 3rd person accounts;

4 to consider credibility of events, e.g. by selecting some real life adventures either written or retold as stories and comparing them with fiction;

5 to discuss (i) characters' feelings; (ii) behaviour, e.g. fair or unreasonable, brave or foolish; (iii) relationships, referring to the text and making judgements;

6 to compare forms or types of humour, e.g. by exploring, collecting and categorising form or type of humour, e.g. word play, joke poems, word games, absurdities, cautionary tales, nonsense verse, calligrams;

7 to select, prepare, read aloud and recite by heart poetry that plays with language or entertains; to recognise rhyme, alliteration and other patterns of sound that create effects;

8 to compare and contrast works by the same author, e.g. different stories, sequels using same characters in new settings, stories sharing similar themes;

9 to be aware of authors and to discuss preferences and reasons for these;

Writing composition strategies

10 to plot a sequence of episodes modelled on a known story, as a plan for writing;

11 to write openings to stories or chapters linked to or arising from reading; to focus on language to create effects, e.g. building tension, suspense, creating moods, setting scenes;

12 to write a first person account, e.g. write a character's own account of incident in story read;

10 to use their knowledge of these prefixes to generate new words from root words, e.g. *lead/misled*, *sense/nonsense*, and to understand how they give clues to meaning, e.g. *extend, export, explode; mislead, mistake, misplace*;

11 to use the apostrophe to spell further contracted forms, e.g. *couldn't*;

Vocabulary extension

12 to continue the collection of new words from reading and work in other subjects, and making use of them in reading and writing;

13 to collect synonyms which will be useful in writing dialogue, e.g. *shouted, cried, yelled, squealed*, exploring the effects on meaning, e.g. through substituting these synonyms in sentences;

14 to explore homonyms which have the same spelling but multiple meanings and explain how the meanings can be distinguished in context, e.g. *form* (shape or document), *wave* (gesture, shape or motion);

15 to understand that some dictionaries provide further information about words, e.g. their origins, multiple meanings and that this can provide a guide to spelling;

16 to collect, investigate, classify common expressions from reading and own experience, e.g. ways of expressing surprise, apology, greeting, warning, thanking, refusing;

Handwriting

17 to practise correct formation of basic joins from the use of the four basic handwriting joins from Y2, and use these for independent writing:

- diagonal joins to letters without ascenders, e.g. *ai, ar, un*;
- horizontal joins to letters without ascenders, e.g. *ou, vi, wi*;
- diagonal joins to letters with ascenders, e.g. *ab, ul, it*;
- horizontal joins to letters with ascenders, e.g. *ol, wh, ot*;

18 to ensure consistency in size and proportions of letters and the spacing between letters and words;

19 to build up handwriting speed, fluency and legibility through practice.

6 to investigate through reading and phrases can signal time sequ *after, meanwhile, from, where*;

7 to become aware of the use of grammatical boundaries within sen

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13 to write more extended stories based on a plan of incidents and set out in simple chapters with titles and author details; to use paragraphs to organise the narrative;

14 to write book reviews for a specified audience, based on evaluations of plot, characters and language;

15 to write poetry that uses sound to create effects, e.g. onomatopoeia, alliteration, distinctive rhythms;

Non-Fiction

Reading comprehension

16 to read examples of letters written for a range of purposes, e.g. to recount, explain, enquire, complain, congratulate, comment; understand form and layout including use of paragraphs, ways of starting, ending, etc. and ways of addressing different audiences – formal/informal;

17 to 'scan' indexes, directories and IT sources, etc. to locate information quickly and accurately;

18 to locate books by classification in class or school libraries;

19 to summarise orally in one sentence the content of a passage or text, and the main point it is making;

Writing composition

20 to write letters, notes and messages linked to work in other subjects, to communicate within school; letters to authors about books, selecting style and vocabulary appropriate to the intended reader;

21 use IT to bring to a published form – discuss relevance of layout, font, etc. to audience;

22 experiment with recounting the same event in a variety of ways, e.g. in the form of a story, a letter, a news report;

23 to organise letters into simple paragraphs;

24 to make alphabetically ordered texts – use information from other subjects, own experience, or derived from other information books, e.g. a book about building materials, sports;

25 to revise and extend work on note-making from previous term;

26 to summarise in writing the content of a passage or text and the main point it is making.

YEAR 4 TERM 1

Range

Fiction and poetry: *Historical stories and short novels; pl viewpoints.*

Non-Fiction: *A range of text-types from reports and artic*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Revision and consolidation from Year 3

1 to read and spell words through:
- identifying phonemes in speech and writing;
- blending phonemes for reading;
- segmenting words into phonemes for spelling;
- correct reading and spelling of high frequency words from KS1 and Y3;
- identifying syllabic patterns in multi-syllabic words;
- using phonic/spelling knowledge as a cue, together with graphic, grammatical and contextual knowledge, when reading unfamiliar texts;
- recalling the high frequency words learnt in KS1 and Y3;

Spelling strategies

2 to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs) and learn to spell them;

3 to use independent spelling strategies, including
- sounding out and spelling using phonemes;
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc?);
- building from other words with similar patterns and meanings, e.g. *medical, medicine;*
- spelling by analogy with other known words, e.g. *light, fright;*
- using word banks, dictionaries;

4 to practise new spellings regularly by 'look, say, cover, write, check' strategy;

Spelling conventions and rules

5 to spell two-syllable words containing double consonants, e.g. *bubble, kettle, common;*

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to re-read own writing to chec (coherence) and accuracy (agreem and to suggest alternative constru

2 to revise work on verbs from Ye investigate verb tenses: (past, pres
- compare sentences from narra texts, e.g. narrative in past ten present tense (e.g. *'when the* forecasts/directions etc. in futu of how tense relates to purpos
- to understand the term 'tense' in relation to verbs and use it a
- understand that one test of wh whether or not its tense can be

3 identify the use of powerful ver instead of 'went', e.g. through clo

4 to identify adverbs and unders sentences through:
- identifying common adverbs w discussing their impact on the
- noticing where they occur in se are used to qualify the meanin
- collecting and classifying exam speed: *swiftly, rapidly, sluggish*
- investigating the effects of sub clauses or sentences, e.g. *The*
- using adverbs with greater disc

Sentence construction an

5 to practise using commas to m boundaries within sentences; link revising own writing.

ayscripts; poems based on common themes, e.g. space, school, animals, families, feelings,

es in newspapers and magazines, etc.; instructions.

Text level work:

Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to investigate how settings and characters are built up from small details, and how the reader responds to them;

2 to identify the main characteristics of the key characters, drawing on the text to justify views, and using the information to predict actions;

3 to explore chronology in narrative using written or other media texts, by mapping how much time passes in the course of the story, e.g. noticing where there are jumps in time, or where some events are skimmed over quickly, and others told in detail;

4 to explore narrative order: identify and map out the main stages of the story: introductions → build-ups → climaxes or conflicts → resolutions;

5 to prepare, read and perform playscripts; compare organisation of scripts with stories – how are settings indicated, story lines made clear?

6 to chart the build-up of a play scene, e.g. how scenes start, how dialogue is expressed, and how scenes are concluded;

7 compare and contrast poems on similar themes, particularly their form and language, discussing personal responses and preferences;

8 to find out more about popular authors, poets, etc. and use this information to move onto more books by favourite writers;

Writing composition

9 to use different ways of planning stories, e.g. using brainstorming, notes, diagrams;

10 to plan a story identifying the stages of its telling;

11 write character sketches, focusing on small details to evoke sympathy or dislike;

12 to write independently, linking own experience to situations in historical stories, e.g. *How would I have responded? What would I do next?*;

13 to write playscripts, e.g. using known stories as basis;

6 to distinguish between the spelling and meanings of common homophones, e.g. *to/two/too; they're/their/there, piece/peace;*

7 to spell regular verb endings *s, ed, ing* (link to grammar work on tenses);

8 to spell irregular tense changes, e.g. *go/went, can/could;*

9 to recognise and spell the suffixes: *-al, -ary, -ic, -ship, -hood, -ness, -ment;*

10 to read and spell correctly the words in Appendix List 2;

Vocabulary extension

11 to define familiar vocabulary in their own words, using alternative phrases or expressions;

12 to use 3rd and 4th place letters to locate and sequence words in alphabetical order;

13 to use a rhyming dictionary, e.g. in composing jingles;

14 the ways in which nouns and adjectives, e.g. *fix, simple, solid, drama, dead* can be made into verbs by use of the suffixes *-ate, -ify, etc.*; investigate spelling patterns and generate rules to govern the patterns;

Handwriting

15 to use joined handwriting for all writing except where other special forms are required;

16 to know when to use:

- a clear neat hand for finished, presented work;
- informal writing for everyday informal work, rough drafting, etc;

17 to ensure consistency in size and proportions of letters and spacing between letters and words.

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14 to write poems based on personal or imagined experience, linked to poems read. List brief phrases and words, experiment by trimming or extending sentences; experiment with powerful and expressive verbs;

15 to use paragraphs in story writing to organise and sequence the narrative;

Non-Fiction

Reading comprehension

16 to identify different types of text, e.g. their content, structure, vocabulary, style, lay-out and purpose;

17 to identify features of non-fiction texts in print and IT, e.g. headings, lists, bullet points, captions which support the reader in gaining information efficiently;

18 to select and examine opening sentences that set scenes, capture interest, etc.; pick out key sentences/phrases that convey information;

19 to understand and use the terms *fact* and *opinion*; and to begin to distinguish the two in reading and other media;

20 to identify the main features of newspapers, including lay-out, range of information, voice, level of formality; organisation of articles, advertisements and headlines;

21 predict newspaper stories from the evidence of headlines, making notes and then checking against the original;

22 to identify features of instructional texts including:
- noting the intended outcome at the beginning;
- listing materials or ingredients;
- clearly set out sequential stages;
- language of commands, e.g. imperative verbs;

23 to investigate how reading strategies are adapted to suit the different properties of IT texts, i.e. those which are scrolled and non-linear in structure; incorporate sound or still and moving images; can be changed; and have a spatial dimension;

Writing composition

24 to write newspaper style reports, e.g. about school events or an incident from a story, including:
- composing headlines;
- using IT to draft and lay out reports;
- editing stories to fit a particular space;
- organising writing into paragraphs;

25 to write clear instructions using conventions learned from reading;

26 to improve the cohesion of written instructions and directions through the use of link phrases and organisational devices such as sub-headings and numbering;

27 to write a non-chronological report, including the use of organisational devices, e.g. numbered lists, headings for conciseness by:
- generalising some of the details;
- deleting the least important details.

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YEAR 4 TERM 2

Range

Fiction and poetry: *Stories/novels about imagined worl different cultures and times.*

Non-Fiction: *(i) Information books on same or similar th*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Revision and consolidation from Year 3

1 to read and spell words through:
- identifying phonemes in speech and writing;
- blending phonemes for reading;
- segmenting words into phonemes for spelling;
- correct reading and spelling of high frequency words from KS1 and Y3;
- identifying syllabic patterns in multi-syllabic words;
- using phonic/spelling knowledge as a cue, together with graphic, grammatical and contextual knowledge, when reading unfamiliar texts;
- recalling the high frequency words learnt in KS1 and Y3;

Spelling strategies

2 to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs) and learn to spell them;

3 to use independent spelling strategies, including
- sounding out and spelling using phonemes;
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right: shape, length, etc?);
- building from other words with similar patterns and meanings, e.g. *medical, medicine;*
- spelling by analogy with other known words, e.g. *light, fright;*
- using word banks, dictionaries;

4 to practise new spellings regularly by 'look, say, cover, write, check' strategy;

Spelling conventions and rules

5 to investigate what happens to words ending in 'f' when suffixes are added;

6 to spell words with the common endings: *-ight*, etc.;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to revise and extend work on
2 and link to work on expressive
in stories and poetry:
- constructing adjectival phras
- examining comparative and s
- comparing adjectives on a sc *warm, tepid, lukewarm, chilly;*
- relating them to the suffixes of intensity (e.g. *-ish, -er, -est*
- relating them to adverbs whic intensity (e.g. *very, quite, mor* investigating words which ca ways and words which cannc

Sentence construction a

2 to use the apostrophe accura through:
- identifying possessive apostr whom or what they refer;
- understanding basic rules for nouns, e.g. *the man's hat;* fo *'s'*, e.g. *the doctors' surgery* nouns, e.g. *men's room, chil*
- distinguishing between uses c contraction and possession;
- beginning to use the apostro own writing;

3 to understand the significanc some re-orderings destroy mean but change meaning; sentences retain meaning (sometimes addi words are governed by precedi

ds: sci-fi, fantasy adventures; stories in series; classic and modern pbetry, including poems from

emes; (ii) explanation.

Text level work:
Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to understand how writers create imaginary worlds, particularly where this is original or unfamiliar, such as a science fiction setting and to show how the writer has evoked it through detail;

2 to understand how settings influence events and incidents in stories and how they affect characters' behaviour;

3 to compare and contrast settings across a range of stories; to evaluate, form and justify preferences;

4 to understand how the use of expressive and descriptive language can, e.g. create moods, arouse expectations, build tension, describe attitudes or emotions;

5 to understand the use of figurative language in poetry and prose; compare poetic phrasing with narrative/descriptive examples; locate use of simile;

6 to identify clues which suggest poems are older, e.g. language use, vocabulary, archaic words;

7 to identify different patterns of rhyme and verse in poetry, e.g. choruses, rhyming couplets, alternate line rhymes and to read these aloud effectively;

8 to review a range of stories, identifying, e.g. authors, themes or treatments;

9 to recognise how certain types of texts are targeted at particular readers; to identify intended audience, e.g. junior horror stories;

Writing composition

10 to develop use of settings in own writing, making use of work on adjectives and figurative language to describe settings effectively;

11 to write poetry based on the structure and/or style of poems read, e.g. taking account of vocabulary, archaic expressions, patterns of rhyme, choruses, similes;

12 to collaborate with others to write stories in chapters, using plans with particular audiences in mind;

7 to recognise and spell the prefixes: *al-*, etc;

8 to read and spell accurately the words in Appendix List 2;

Vocabulary extension

9 to use alternative words and expressions which are more accurate or interesting than the common choices, e.g. *got, nice, good, then*;

10 to explore and discuss the implications of words which imply gender, including the *-ess* suffix, e.g. *prince/princess, fox/vixen, king/queen*;

11 to understand that vocabulary changes over time, e.g. through collecting words which have become little used and discussing why, e.g. *wireless, frock*;

12 to define familiar words but within varying constraints, e.g. in four words, then three words, then two, then one, and consider how to arrive at the best use of words for different purposes;

13 a range of suffixes that can be added to nouns and verbs to make adjectives, e.g. *wash..able, hope..ful, shock..ing, child..like, hero..ic, road..worthy*;

Handwriting

14 to use joined handwriting for all writing except where other special forms are required;

15 to build up speed, e.g. particularly for notes, drafts, lists;

16 to know when to use:
- a clear neat hand for finished, presented work;
- informal writing for every day informal work, rough drafting, etc;

17 to ensure consistency in size and proportions of letters and spacing between letters and words.

4 to recognise how commas, c
are used to join and separate cla
writing where each is more effect

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onnectives and full stops
ises; to identify in their
ve.

13 to write own examples of descriptive, expressive language based on those read. Link to work on adjectives and similes;

14 notemaking: to edit down a sentence or passage by deleting the less important elements, e.g. repetitions, asides, secondary considerations and discuss the reasons for editorial choices;

Non-Fiction

Reading comprehension

15 to appraise a non-fiction book for its contents and usefulness by scanning, e.g. headings, contents list;

16 to prepare for factual research by reviewing what is known, what is needed, what is available and where one might search;

17 to scan texts in print or on screen to locate key words or phrases, useful headings and key sentences and to use these as a tool for summarising text;

18 to mark extracts by annotating and by selecting key headings, words or sentences, or alternatively, noting these;

19 to identify how and why paragraphs are used to organise and sequence information;

20 to identify from the examples the key features of explanatory texts:

- purpose: to explain a process or to answer a question;
- structure: introduction, followed by sequential explanation, organised into paragraphs;
- language features: usually present tense; use of connectives of time and cause and effect; use of passive voice;
- presentation: use of diagrams, other illustrations;

Writing composition

21 to make short notes, e.g. by abbreviating ideas, selecting key words, listing or in diagrammatic form;

22 to fill out brief notes into connected prose;

23 to collect information from a variety of sources and present it in one simple format, e.g. wall chart, labelled diagram;

24 to improve the cohesion of written explanations through paragraphing and the use of link phrases and organisational devices such as sub-headings and numbering;

25 to write explanations of a process, using conventions identified through reading.

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YEAR 4 TERM 3

Range

Fiction and poetry: *Stories/short novels, etc. that raise iss*
Range of poetry in different forms, e.g. haiku, cinquain, c
songs, rhyming forms and free verse.

Non-Fiction: *(i) Persuasive writing: adverts, circulars, flye*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Revision and consolidation from Year 3

1 to read and spell words through:
- identifying phonemes in speech and writing;
- blending phonemes for reading;
- segmenting words into phonemes for spelling;
- correct reading and spelling of high frequency words from KS1 and Y3;
- identifying syllabic patterns in multi-syllabic words;
- using phonic/spelling knowledge as a cue, together with graphic, grammatical and contextual knowledge, when reading unfamiliar texts;
- recalling the high frequency words learnt in KS1 and Y3;

Spelling strategies

2 to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs) and learn to spell them;

3 to use independent spelling strategies, including:
- sounding out and spelling using phonemes;
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right: shape, length, etc?);
- building from other words with similar patterns and meanings, e.g. *medical, medicine*;
- spelling by analogy with other known words, e.g. *light, night*;
- using word banks, dictionaries;

4 to practise new spellings regularly by 'look, say, cover, write, check' strategy;

Spelling conventions and rules

5 to explore the occurrence of certain letters, e.g. 'v' and 'k' and letter strings, e.g. 'wa' *(e.g. swat, water)*, 'wo' *(e.g. worship, work)* and 'ss' *(e.g. goodness, hiss, missile)* within words; deduce some of the conventions for using them at the beginnings, middles and endings of words;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to understand that some words particular ways and others cannot, endings, adding comparative endi that these are important clues for

Sentence construction and

2 to identify the common punctuat commas, semi-colons, colons, das marks, and to respond to them app

3 to understand how the gramm when the sentence type is altered, is made into a question, a questio a positive statement is made nega
- the order of words;
- verb tenses;
- additions and/or deletions of w
- changes to punctuation;

4 the use of connectives, e.g. ad conjunctions, to structure an argu *'on the other hand…'*; *'finally'*; *'so*

ues, e.g. bullying, bereavement, injustice; stories by same author; stories from other cultures.
uplets, lists, thin poems, alphabets, conversations, monologues, syllabics, prayers, epitaphs,

s; (ii) discussion texts: debates, editorials; (iii) information books linked to other curricular areas.

can be changed in
e.g. changing verb
gs, pluralisation and
dentifying word classes;

d punctuation

ion marks including
hes, hyphens, speech
propriately when reading;
ar of a sentence alters
when, e.g. a statement
becomes an order,
tive, noting, e.g.:

ords;

verbs, adverbial phrases,
ment, e.g. *'if..., then'*;

Text level work:

Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to identify social, moral or cultural issues in stories, e.g. the dilemmas faced by characters or the moral of the story, and to discuss how the characters deal with them; to locate evidence in text;

2 to read stories from other cultures, by focusing on, e.g. differences in place, time, customs, relationships; to identify and discuss recurring themes where appropriate;

3 to understand how paragraphs or chapters are used to collect, order and build up ideas;

4 understand the following terms and identify them in poems: verse, chorus, couplet, stanza, rhyme, rhythm, alliteration;

5 to clap out and count the syllables in each line of regular poetry;

6 to describe how a poet does or does not use rhyme, e.g. every alternate line, rhyming couplets, no rhyme, other patterns of rhyme;

7 to recognise some simple forms of poetry and their uses, e.g. the regularity of skipping songs, the chorus in songs;

8 to write critically about an issue or dilemma raised in a story, explaining the problem, alternative courses of action and evaluating the writer's solution;

9 to read further stories or poems by a favourite writer, making comparisons and identifying familiar features of the writer's work;

10 to describe and review own reading habits and to widen reading experience;

Writing composition

11 to explore the main issues of a story by writing a story about a dilemma and the issues it raises for the character;

12 to write an alternative ending for a known story and discuss how this would change the reader's view of the characters and events of the original story;

6 to spell words with common letter strings but different pronunciations, e.g. *tough, through, trough, plough; hour, journey, could, route, four;*

7 collect/classify words with common roots, e.g. *advent, invent, prevent, press, pressure, depress, phone, telephone, microphone;* investigate origins and meanings;

8 to practise extending, and compounding words through adding parts, e.g. *ful, ly, ive, tion, ic, ist;* revise and reinforce earlier work (Y3) on prefixes and suffixes; investigate links between meaning and spelling;

9 to recognise and spell the suffixes: *-ible, -able, -ive, -tion, -sion;*

10 to distinguish the two forms: its *(possessive no apostrophe)* and it's *(contracted 'it is')* and to use these accurately in own writing;

Vocabulary extension

11 to investigate compound words and recognise that they can aid spelling even where pronunciation obscures it, e.g. *handbag, cupboard;*

12 to understand how diminutives are formed, e.g. suffixes: *-ette;* prefixes: *mini;* adjectives, e.g. *little;* nouns, e.g. *sapling;* and nicknames, e.g. *Jonesy;*

Handwriting

13 to use joined handwriting for all writing except where other special forms are required;

14 to build up speed and ensure consistency in size and proportions of letters and spacing between letters and words;

15 to use a range of presentational skills, e.g.:

- print script for captions, sub-headings and labels;
- capital letters for posters, title pages, headings;
- a range of computer-generated fonts and point sizes.

13 to write own longer stories in chapters from story plans;

14 to write poems, experimenting with different styles and structures, discuss if and why different forms are more suitable than others;

15 to produce polished poetry through revision, e.g. deleting words, adding words, changing words, reorganising words and lines, experimenting with figurative language;

Non-Fiction

Reading comprehension

16 to read, compare and evaluate examples of arguments and discussions, e.g. letters to press, articles, discussion of issues in books, e.g. environment, animal welfare;

17 how arguments are presented, e.g. ordering points to link them together so that one follows from another; how statistics, graphs, etc. can be used to support arguments;

18 from examples of persuasive writing, to investigate how style and vocabulary are used to convince the intended reader;

19 to evaluate advertisements for their impact, appeal and honesty, focusing in particular on how information about the product is presented: exaggerated claims, tactics for grabbing attention, linguistic devices, e.g. puns, jingles, alliteration, invented words;

20 to summarise a sentence or paragraph by identifying the most important elements and rewording them in a limited number of words;

Writing composition

21 to assemble and sequence points in order to plan the presentation of a point of view, e.g. on hunting, school rules;

22 to use writing frames if necessary to back up points of view with illustrations and examples;

23 to present a point of view in writing, e.g. in the form of a letter, a report or a script, linking points persuasively and selecting style and vocabulary appropriate to the reader;

24 to summarise in writing the key ideas from, e.g. a paragraph or chapter;

25 to design an advertisement, such as a poster or radio jingle on paper or screen, e.g. for a school fête or an imaginary product, making use of linguistic and other features learnt from reading examples.

YEAR 5 TERM 1

Range

Fiction and poetry: *(i) novels, stories and poems by signi*

Non-Fiction: *(i) recounts of events, activities, visits; obse etc. showing how things are done.*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Spelling strategies

1 to identify mis-spelt words in own writing: to keep individual lists (e.g. spelling logs); to learn to spell them;

2 to use known spellings as a basis for spelling other words with similar patterns or related meanings;

3 to use independent spelling strategies, including:
- building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings;
- applying knowledge of spelling rules and exceptions;
- building words from other known words, and from awareness of the meaning or derivations of words;
- using dictionaries and IT spell-checks;
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right: shape, length, etc.).

Spelling conventions and rules

4 to examine the properties of words ending in vowels other than the letter 'e';

5 to investigate, collect and classify spelling patterns in pluralisation; construct rules for regular spellings, e.g. add *-s* to most words; add *-es* to most words ending in *-s, -sh, -ch*; change *-f* to *-ves*; when *-y* is preceded by a consonant, change to *-ies*; when *-y* is preceded by a vowel, add *-s*;

6 to collect, and investigate the meanings and spellings of words using the following prefixes: *auto, bi, trans, tele, circum*;

Vocabulary extension

7 to explain the differences between synonyms, e.g. *angry, irritated, frustrated, upset*; collect, classify and order sets of words to identify shades of meaning;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 investigate word order by exam of words in sentences can be cha
- which words are essential to m
- which can be deleted without c meaning;
- which words or groups of word a different order;

2 to understand the basic conve English and consider when and wh is used:
- agreement between nouns and
- consistency of tense and subje
- avoidance of double negatives;
- avoidance of non-standard dia

3 to discuss, proof-read and edit clarity and correctness, e.g. by cre sentences, using a range of conne clumsy constructions;

4 to adapt writing for different rea by changing vocabulary, tone and to suit, e.g. simplifying for younger

5 to understand the difference be reported speech (e.g. 'she said, "I she was going'), e.g. through:
- finding and comparing example
- discussing contexts and reaso forms and their effects;
- transforming direct into reporte versa, noting changes in punct have to be changed or added;

ficant children's writers; (ii) play-scripts; (iii) concrete poetry.
rvational records, news reports etc. (ii) instructional texts: rules, recipes, directions, instructions,

Text level work:

Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to analyse the features of a good opening and compare a number of story openings;

2 to compare the structure of different stories, to discover how they differ in pace, build-up, sequence, complication and resolution;

3 to investigate how characters are presented, referring to the text:
- through dialogue, action and description;
- how the reader responds to them (as victims, heroes, etc.);
- through examining their relationships with other characters;

4 to consider how texts can be rooted in the writer's experience, e.g. historical events and places, experience of wartime, friendship, holidays;

5 to understand dramatic conventions including:
- the conventions of scripting (e.g. stage directions, asides);
- how character can be communicated in words and gesture;
- how tension can be built up through pace, silences and delivery;

6 to read a number of poems by significant poets and identify what is distinctive about the style or content of their poems;

7 to analyse and compare poetic style, use of forms and the themes of significant poets; to respond to shades of meaning; to explain and justify personal tastes; to consider the impact of full rhymes, half rhymes, internal rhymes and other sound patterns;

8 to investigate and collect different examples of word play, relating form to meaning;

9 to develop an active attitude towards reading: seeking answers, anticipating events, empathising with characters and imagining events that are described;

10 to evaluate a book by referring to details and examples in the text;

11 to experiment with alternative ways of opening a story using, e.g. description, action, or dialogue;

12 to discuss the enduring appeal of established authors and 'classic' texts;

8 to identify word roots, derivations and spelling patterns, e.g. *sign, signature, signal; bomb, bombastic, bombard; remit, permit, permission*, in order to extend vocabulary and provide support for spelling;

9 to collect and classify a range of idiomatic phrases, clichés and expressions, e.g. *the more the better, under the weather, past his prime, given up the ghost, taken for a ride, not up to it, put on a brave face, over the top, beat about the bush, in for a penny, par for the course, putting his back up*. Compare, discuss, speculate about meaning/origins and check in dictionaries; use in own writing and be aware of when it is appropriate to use these in speech and writing;

10 to use adverbs to qualify verbs in writing dialogue, e.g. *timidly, gruffly, excitedly*, using a thesaurus to extend vocabulary.

Sentence construction an

6 to understand the need for pu
the reader, e.g. commas to mark
a colon to signal, e.g. a list;

7 from reading, to understand h
e.g. on separate lines for alternat
and the positioning of commas be

8 to revise and extend work on v
focusing on:

- tenses: past, present, future; inv
  tenses are formed by using aux
  shall, will;
- forms: active, interrogative, im
- person: 1st, 2nd, 3rd. Identify
  from reading; experiment with
  tense/form/person in these exa
  that need to be made and effe

9 to identify the imperative form
and the past tense in recounts an
when writing for these purposes.

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d punctuation

nctuation as an aid to
grammatical boundaries;

ow dialogue is set out;
speakers in narrative,
efore speech marks;
erbs (see Y4 objectives);

estigating how different
liary verbs e.g. have, was,

perative;
and classify examples
transforming
nples – discuss changes
cts on meaning;
n instructional writing
d use this awareness

Writing composition

13 to record their ideas, reflections and predictions about a book, e.g. through a reading log or journal;

14 to map out texts showing development and structure, e.g. its high and low points, the links between sections, paragraphs, chapters;

15 to write new scenes or characters into a story, in the manner of the writer, maintaining consistency of character and style, using paragraphs to organise and develop detail;

16 to convey feelings, reflections or moods in a poem through the careful choice of words and phrases;

17 to write metaphors from original ideas or from similes;

18 write own playscript, applying conventions learned from reading; include production notes;

19 to annotate a section of playscript as a preparation for performance, taking into account pace, movement, gesture and delivery of lines and the needs of the audience;

20 to evaluate the script and the performance for their dramatic interest and impact;

Non-Fiction

Reading comprehension

21 to identify the features of recounted texts such as sports reports, diaries, police reports, including:

- introduction to orientate reader;
- chronological sequence;
- supporting illustrations;
- degree of formality adopted;
- use of connectives, e.g. *first ... next ... once;*

22 to read and evaluate a range of instructional texts in terms of their:

- purposes;
- organisation and layout;
- clarity and usefulness;

23 to discuss the purpose of note-taking and how this influences the nature of notes made;

Writing composition

24 to write recounts based on subject, topic or personal experiences for (a) a close friend and (b) an unknown reader, e.g. an account of a field trip, a match, a historical event;

25 to write instructional texts, and test them out, e.g. instructions for loading computers, design briefs for technology, rules for games;

26 to make notes for different purposes, e.g. noting key points as a record of what has been read, listing cues for a talk, and to build on these notes in their own writing or speaking;

27 to use simple abbreviations in note-taking.

AILABLE

YEAR 5 TERM 2

Range

Fiction and poetry: *(i) traditional stories, myths, legends,*

Non-Fiction: *: (i) non-chronological reports (i.e. to descr subjects, e.g. how the digestive system works, how to fi*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Spelling strategies

1 to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;

2 to use known spellings as a basis for spelling other words with similar patterns or related meanings;

3 to use independent spelling strategies, including:
- building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings;
- applying knowledge of spelling rules and exceptions;
- building words from other known words, and from awareness of the meaning or derivations of words;
- using dictionaries and IT spell-checks;
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right: shape, length, etc.);

Spelling conventions and rules

4 to explore spelling patterns of consonants and formulate rules:
- *-ll* in *full* becomes *l* when used as a suffix;
- words ending with a single consonant preceded by a short vowel double the consonant before adding *-ing*, etc. e.g. *humming, sitting, wetter*;
- *c* is usually soft when followed by *i* e.g. *circus, accident*;

5 to investigate words which have common letter strings but different pronunciations, e.g. *rough, cough, bough; boat, foot*;

6 to distinguish between homophones, i.e. words with common pronunciations but different spellings, e.g. *eight, ate, grate, great, rain, rein, reign*;

7 the correct use and spelling of possessive pronouns, linked to work on grammar, e.g. *their, theirs; your, yours, my, mine*.

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to re-order simple sentences, which are required in word order discuss the effects of changes;

2 to consolidate the basic conv English:
- agreement between nouns an
- consistency of tense and subj
- avoidance of double negatives
- avoidance of non-standard di

3 to understand how writing ca audiences and purposes, e.g. by sentence structures;

4 to revise from Y4:
- the different kinds of noun;
- the function of pronouns;
- agreement between nouns, pr

Sentence construction an

5 to use punctuation effectively in longer and more complex sente

6 to be aware of the differences written language, including:
- conventions to guide reader;
- the need for writing to make s immediate context;
- the use of punctuation to replac gestures;
- the use of complete sentences

7 to explore ambiguities that aris contractions, e.g. through signs a *man with knife', 'Nothing acts fast Changing Room'*;

fables from a range of cultures; (ii) longer classic poetry, including narrative poetry.
be and classify); (ii) explanations (processes, systems, operations, etc.). Use content from other
nd a percentage, the rain cycle.

Text level work:

Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to identify and classify the features of myths, legends and fables, e.g. the moral in a fable, fantastical beasts in legends;

2 to investigate different versions of the same story in print or on film, identifying similarities and differences; recognise how stories change over time and differences of culture and place that are expressed in stories;

3 to explore similarities and differences between oral and written story telling;

4 to read a range of narrative poems;

5 to perform poems in a variety of ways;

6 to understand terms which describe different kinds of poems, e.g. ballad, sonnet, rap, elegy, narrative poem, and to identify typical features;

7 to compile a class anthology of favourite poems with commentaries which illuminate the choice;

8 to distinguish between the author and the narrator, investigating narrative viewpoint and the treatment of different characters, e.g. minor characters, heroes, villains, and perspectives on the action from different characters;

9 to investigate the features of different fiction genres, e.g. science fiction, adventure, discussing the appeal of popular fiction;

10 to understand the differences between literal and figurative language, e.g. through discussing the effects of imagery in poetry and prose;

Writing composition

11 to write own versions of legends, myths and fables, using structures and themes identified in reading;

12 to use the structures of poems read to write extensions based on these, e.g. additional verses, or substituting own words and ideas;

13 to review and edit writing to produce a final form, matched to the needs of an identified reader;

8 to recognise and spell the suffix *-cian*, etc.;

Vocabulary extension

9 to search for, collect, define and spell technical words derived from work in other subjects;

10 to investigate further antonyms. Why do some words have opposites, e.g. *near, over,* while others have more than one opposite, e.g. *big, right,* and others have none, e.g. *green, wall*? Investigate common spelling patterns and other ways of creating opposites through additional words and phrases. Link to children's knowledge of adjectives and adverbs;

11 to explore onomatopoeia. Collect, invent and use words whose meaning is represented in their sounds, e.g. *splash, plop, bang, clash, smack, trickle, swoop*;

12 to investigate metaphorical expressions and figures of speech from everyday life.

8 to construct sentences in different
meaning, through:

- combining two or more sentences
- re-ordering them;
- deleting or substituting words;
- writing them in more telegraphic v

9 to secure the use of the comma i
within sentences;

10 to ensure that, in using pronouns,
to whom they refer.

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Non-Fiction

Reading comprehension

14 make notes of story outline as preparation for oral storytelling;

15 to read a range of explanatory texts, investigating and noting features of impersonal style, e.g. complex sentences: use of passive voice; technical vocabulary; hypothetical language (*if... then, might when the...*); use of words/phrases to make sequential, causal, logical connections, e.g. *while, during, after, because, due to, only when, so*;

16 to prepare for reading by identifying what they already know and what they need to find out;

17 to locate information confidently and efficiently through (i) using contents, indexes, sections, headings (ii) skimming to gain overall sense of text (iii) scanning to locate specific information (iv) close reading to aid understanding (v) text-marking (vi) using CDROM and other IT sources, where available;

18 how authors record and acknowledge their sources;

19 to evaluate texts critically by comparing how different sources treat the same information;

20 notemaking: to discuss what is meant by 'in your own words' and when it is appropriate to copy, quote and adapt;

Writing composition

21 to convert personal notes into notes for others to read, paying attention to appropriateness of style, vocabulary and presentation;

22 to plan, compose, edit and refine short non-chronological reports and explanatory texts, using reading as a source, focusing on clarity, conciseness, and impersonal style;

23 to record and acknowledge sources in their own writing;

24 to evaluate their work.

YEAR 5 TERM 3

Range

Fiction and poetry: *novels, stories and poems from a variet*

Non-Fiction: *(i) persuasive writing to put or argue a point o*
(ii) dictionaries, thesauruses, including I.T. sources.

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Spelling strategies

1 to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;

2 to use known spellings as a basis for spelling other words with similar patterns or related meanings;

3 to use independent spelling strategies, including:
- building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings;
- applying knowledge of spelling rules and exceptions;
- building words from other known words, and from awareness of the meaning or derivations of words;
- using dictionaries and IT spell-checks;
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right: shape, length etc.);

Spelling conventions and rules

4 to spell unstressed vowels in polysyllabic words, e.g. *company, portable, poisonous, interest, description, carpet, doctor, freedom, extra*, etc.;

5 to investigate and learn spelling rules:
- words ending in modifying e drop e when adding *ing*, e.g. *taking*;
- words ending in modifying e keep e when adding a suffix beginning with a consonant, e.g. *hopeful, lovely*;
- words ending in y preceded by a consonant change y to *ie* when adding a suffix, e.g. *flies, tried* – except for the suffixes *ly* or *ing*, e.g. *shyly, flying*; *i* before *e* except after *c* when the sound is *ee*, e.g. *receive*. Note and learn exceptions;

6 to transform words, e.g. changing tenses: *-ed, -ing*; negation: *un-, im-, il-*; making comparatives: *-er, -est, -ish*; changing verbs to nouns, e.g. *-ion, -ism, -ology*; nouns to verbs: *-ise, -ify, -en*;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to secure the basic conventions
- agreement between nouns and v
- consistency of tense and subject
- avoidance of double negatives;
- avoidance of non-standard dialec

2 to understand how writing can be audiences and purposes, e.g. by cho sentence structures;

3 to search for, identify and classify prepositions: *back, up, down, across* experiment with substituting different effect on meaning. Understand and use

Sentence construction and p

4 to use punctuation marks accurat sentences;

5 to revise use of apostrophes for po term 1);

6 to investigate clauses through:
- identifying the main clause in a lo
- investigating sentences which con one clause;
- understanding how clauses are co combining three short sentences

7 to use connectives to link clauses and to link sentences in longer texts.

of cultures and traditions; choral and performance poetry.

view: letters, commentaries, leaflets to persuade, criticise, protest, support, object, complain.

Text level work:

Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to investigate a range of texts from different cultures, considering patterns of relationships, social customs, attitudes and beliefs:

- identify these features by reference to the text;
- consider and evaluate these features in relation to their own experience;

2 to identify the point of view from which a story is told and how this affects the reader's response;

3 to change point of view, e.g. tell incident or describe a situation from the point of view of another character or perspective;

4 to read, rehearse and modify performance of poetry;

5 to select poetry, justify their choices, e.g. in compiling class anthology;

6 to explore the challenge and appeal of older literature through:

- listening to older literature being read aloud;
- reading accessible poems, stories and extracts;
- reading extracts from classic serials shown on television;
- discussing differences in language used;

Writing composition

7 to write from another character's point of view e.g. retelling an incident in letter form;

8 to record predictions, questions, reflections while reading, e.g. through the use of a reading journal;

9 to write in the style of the author, e.g. writing on to complete a section, resolve a conflict; writing additional dialogue, new chapter;

10 to write discursively about a novel or story, e.g. to describe, explain, or comment on it;

11 to use performance poems as models to write and to produce poetry in polished forms through revising, redrafting and presentation;

7 to recognise the spelling and meaning of the prefixes: *in-, im-, il-, ir-, pre-, sub-*;

Vocabulary extension

8 to identify everyday words such as *spaghetti, bungalow, boutique* which have been borrowed from other languages, and to understand how this might give clues to spelling;

9 to understand how words vary across dialects e.g. *pencils, daps, sand-shoes, pumps*;

10 to understand how words can be formed from longer words, e.g. through the omission of letters – *o'clock, hologram*; through omission of prefixes – *(om)nibus, (tele)phone, (aero)plane*; through the use of acronyms – *radar, CD*;

11 to use a range of dictionaries and understand their purposes, e.g. dictionaries of slang, phrases, idioms, contemporary usage, synonyms, antonyms, quotations and thesauruses;

12 to use dictionaries efficiently to explore spellings, meanings, derivations, e.g. by using alphabetical order, abbreviations, definitions with understanding;

13 to compile own class/group dictionary using personally written definitions, e.g. of slang, technical terms.

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Non-Fiction

Reading comprehension

12 to read and evaluate letters, e.g. from newspapers, magazines, intended to inform, protest, complain, persuade, considering (i) how they are set out (ii) how language is used, e.g. to gain attention, respect, manipulate;

13 to read other examples, e.g. newspaper comment, headlines, adverts, fliers. Compare writing which informs and persuades, considering, e.g.

- the deliberate use of ambiguity, half-truth, bias;
- how opinion can be disguised to seem like fact;

14 to select and evaluate a range of texts, in print or other media, for persuasiveness, clarity, quality of information;

15 from reading, to collect and investigate use of persuasive devices: e.g. words and phrases: e.g. *'surely', 'it wouldn't be very difficult...'*; persuasive definitions, e.g. *'no-one but a complete idiot...', 'every right-thinking person would ...' 'the real truth is...'*; rhetorical questions *'are we expected to..?' 'where will future audiences come from..?'*; pandering, condescension, concession etc.; *'Naturally, it takes time for local residents...'*; deliberate ambiguities, e.g. *'probably the best...in the world' 'known to cure all...', 'the professionals' choice'*;

16 notemaking: to fillet passages for relevant information and present ideas which are effectively grouped and linked;

Writing composition

17 to draft and write individual, group or class letters for real purposes, e.g. put a point of view, comment on an emotive issue, protest; to edit and present to finished state;

18 to write a commentary on an issue on paper or screen, (e.g. as a news editorial, leaflet), setting out and justifying a personal view; to use structures from reading to set out and link points, e.g. numbered lists, bullet points;

19 to construct an argument in note form or full text to persuade others of a point of view and:

- present the case to the class or a group;
- evaluate its effectiveness.

AVAILABLE

YEAR 6 TERM 1

Range

Fiction and poetry: *classic fiction, poetry and drama by long*
of classics on film/TV.

Non-Fiction: *(i) autobiography and biography, diaries, journa*
(ii) journalistic writing; (iii) non-chronological reports.

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Spelling strategies

1 to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;

2 to use known spellings as a basis for spelling other words with similar patterns or related meanings;

3 to use independent spelling strategies, including:
- building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings;
- applying knowledge of spelling rules and exceptions;
- building words from other known words, and from awareness of the meaning or derivations of words;
- using dictionaries and IT spell-checks;
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right: shape, length, etc.);

Spelling conventions and rules

4 revise and extend work on spelling patterns for unstressed vowels in polysyllabic words from Year 5 term 3;

5 to use word roots, prefixes and suffixes as a support for spelling, e.g. *aero, aqua, audi, bi, cede, clude, con, cred, duo, log(ology), hydro(ira), in, micro, oct, photo, port prim, scribe, scope, sub, tele, tri, ex;*

6 to investigate meanings and spellings of connectives: *therefore, notwithstanding, furthermore*, etc.; link to sentence level work on connectives;

Vocabulary extension

7 to understand how words and expressions have changed over time, e.g. old verb endings *-st* and *-th* and how some words have fallen out of use, e.g. *yonder, thither;*

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to revise from Y5:
- the different word classes, e.g. pre
- re-expressing sentences in a differ
- the construction of complex sente
- the conventions of standard Englis
- adapting texts for particular reader

2 to revise earlier work on verbs and terms *active* and *passive*; being able t sentence from active to passive, and

3 to note and discuss how changes passive affect the word order and sen

Sentence construction and p

4 to investigate connecting words a
- collect examples from reading and
- study how points are typically con kinds of text;
- classify useful examples for differe example, by position (*besides, nea (firstly, secondly...*); logic (*therefore*
- identify connectives which have m (e.g. *on, under, besides*);

5 to form complex sentences throug
- using different connecting devices;
- reading back complex sentences t meaning, and adjusting as necess
- evaluating which links work best;
- exploring how meaning is affected and structure of clauses;

-established authors including, where appropriate, study of a Shakespeare play; adaptations

ls, letters, anecdotes, records of observations, etc. which recount experiences and events;

Text level work:
Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to compare and evaluate a novel or play in print and the film/TV version, e.g. treatment of the plot and characters, the differences in the two forms, e.g. in seeing the setting, in losing the narrator;

2 to take account of viewpoint in a novel through, e.g.:
- identifying the narrator;
- explaining how this influences the reader's view of events;
- explaining how events might look from a different point of view;

3 to articulate personal responses to literature, identifying why and how a text affects the reader;

4 to be familiar with the work of some established authors, to know what is special about their work, and to explain their preferences in terms of authors, styles and themes;

5 to contribute constructively to shared discussion about literature, responding to and building on the views of others;

Writing composition

6 to manipulate narrative perspective by:
- writing in the voice and style of a text;
- producing a modern retelling;
- writing a story with two different narrators;

7 to plan quickly and effectively the plot, characters and structure of their own narrative writing;

8 to summarise a passage, chapter or text in a specified number of words;

9 to prepare a short section of story as a script, e.g. using stage directions, location/setting;

10 to write own poems experimenting with active verbs and personification; produce revised poems for reading aloud individually;

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8 to research the origins of proper names, e.g. place names such as *borough* or *-chester*, surnames such as Donaldson, O'Donnell and MacDonald, the days of the week, months of the year, names of products, e.g. models of cars, names of sportswear, names of newspapers.

9 to understand how new words have been added to the language, e.g. trainers, wheelie.

10 to understand the function of the etymological dictionary and use it to study words of interest and significance.

6 to secure knowledge and understa
sophisticated punctuation marks:

- colon
- semi-colon
- parenthetic commas, dashes, b

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Non-Fiction

Reading comprehension

11 to distinguish between biography and autobiography:
- recognising the effect on the reader of the choice between first and third person;
- distinguishing between fact, opinion and fiction;
- distinguishing between implicit and explicit points of view and how these can differ;

12 to comment critically on the language, style, success of examples of non-fiction such as periodicals, reviews, reports, leaflets;

13 to secure understanding of the features of non-chronological reports:
- introductions to orientate reader;
- use of generalisations to categorise;
- language to describe and differentiate;
- impersonal language;
- mostly present tense;

Writing composition

14 to develop the skills of biographical and autobiographical writing in role, adopting distinctive voices, e.g. of historical characters through, e.g.
- preparing a CV
- composing a biographical account based on research;
- describing a person from different perspectives, e.g. police;
- description, school report, newspaper obituary;

15 to develop a journalistic style through considering:
- balanced and ethical reporting;
- what is of public interest in events;
- the interest of the reader;
- selection and presentation of information;

16 to use the styles and conventions of journalism to report on e.g. real or imagined events;

17 to write non-chronological reports linked to other subjects;

18 to use IT to plan, revise, edit writing to improve accuracy and conciseness and to bring it to publication standard, e.g. through compiling a class newspaper, paying attention to accuracy, layout and presentation.

VAILABLE

YEAR 6 TERM 2

Range

Fiction and poetry: *longer established stories and novels to study and compare; range of poetic forms e.g. kenning entries, conversations), free verse, nonsense verse.*

Non-Fiction: *(i) discussion texts: texts which set out, bala policy (ii) formal writing: notices, public information docu*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Spelling strategies

1 to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;

2 to use known spellings as a basis for spelling other words with similar patterns or related meanings;

3 to use independent spelling strategies, including:
- building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings;
- applying knowledge of spelling rules and exceptions;
- building words from other known words, and from awareness of the meaning or derivations of words;
- using dictionaries and IT spell-checks;
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc.);

Spelling conventions and rules

4 to revise and consolidate work from previous four terms with particular emphasis on:
- learning and inventing spelling rules;
- inventing and using mnemonics for irregular or difficult spellings;
- unstressed vowel spellings in polysyllabic words;

5 to extend work on word origins and derivations from previous term, Use personal reading, a range of dictionaries and previous knowledge to investigate words with common prefixes, suffixes, word roots;

Vocabulary extension

6 collect and explain the meanings and origins of proverbs, e.g. *a rolling stone gathers no moss, familiarity breeds contempt*; —referring to dictionaries of proverbs and other reference sources;

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to investigate further the use of
- secure the use of the terms ac
- know how sentences can be re from one to the other;
- identify examples of active and
- experiment in transformation fr and vice-versa and study the im
- consider how the passive voice of a sentence, e.g. *the chicks wa*

2 to understand features of formal e.g.:
- collecting and analysing examp and why they are used;
- noting the conventions of the la impersonal voice, imperative ve
- collecting typical words and exp *wishing to... 'hereby ... 'forms*

Sentence construction and

3 to revise work on complex sent
- identifying main clauses;
- ways of connecting clauses
- constructing complex sentences
- appropriate use of punctuation;

4 to revise work on contracting se
- summary;
- note making;
- editing;

selected from more than one genre: e.g. mystery, humour, sci-fi., historical, fantasy worlds, etc.
s, limericks, riddles, cinquain, tanka, poems written in other forms (as adverts, letter, diary

nce and evaluate different points of view, e.g. pros and cons of a course of action, moral issue,
nents.

Text level work:

Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to understand aspects of narrative structure, e.g.:
- how chapters in a book (or paragraphs in a short story or chapter) are linked together;
- how authors handle time, e.g. flashbacks, stories within stories, dreams;
- how the passing of time is conveyed to the reader;

2 to analyse how individual paragraphs are structured in writing, e.g. comments sequenced to follow the shifting thoughts of a character, examples listed to justify a point and reiterated to give it force;

3 to recognise how poets manipulate words:
- for their quality of sound, e.g. rhythm, rhyme, assonance;
- for their connotations;
- for multiple layers of meaning, e.g. through figurative language, ambiguity;

4 to investigate humorous verse:
- how poets play with meanings;
- nonsense words and how meaning can be made of them;
- where the appeal lies;

5 to analyse how messages, moods, feelings and attitudes are conveyed in poetry;

6 to read and interpret poems in which meanings are implied or multi-layered; to discuss, interpret challenging poems with others;

7 to identify the key features of different types of literary text, e.g. stock characters, plot structure, and how particular texts conform, develop or undermine the type, e.g. through parody;

8 to analyse the success of texts and writers in evoking particular responses in the reader, e.g. where suspense is well built;

9 to increase familiarity with significant poets and writers of the past;

7 to understand that the meanings of words change over time, e.g. through investigating such words as nice (formerly: wilfool);

8 to build a bank of useful terms and phrases for argument, e.g. similarly, whereas.

5 to use reading to:

- investigate conditionals, e.g. use could, would, and their uses, e.g speculation, supposition;
- use these forms to construct se e.g. possibilities, hypotheses;
- explore use of conditionals in pas with transformations, discussing about possible causes (past) fo options and their outcomes (fu

Writing composition

10 to use different genres as models to write, e.g. short extracts, sequels, additional episodes, alternative endings, using appropriate conventions, language;

11 to write own story using, e.g. flashbacks or a story within a story to convey the passing of time;

12 to study in depth one genre and produce an extended piece of similar writing, e.g. for inclusion in a class anthology; to plan, revise, re-draft this and bring to presentational standard, e.g. layout, paragraphing, accuracy of punctuation and spelling, handwriting/printing;

13 parody a literary text, describing stock characters and plot structure, language, etc.;

14 to write commentaries or summaries crediting views expressed by using expressions such as 'The writer says that...'.

Non-Fiction

Reading comprehension

15 to recognise how arguments are constructed to be effective, through, e.g.:
- the expression, sequence and linking of points;
- the provision of persuasive examples, illustrations and evidence;
- pre-empting or answering potential objections;
- appealing to the known views and feelings of the audience.

16 to identify the features of balanced written arguments which, e.g.:
- summarise different sides of an argument;
- clarify the strengths and weaknesses of different positions;
- signal personal opinion clearly;

17 to read and understand examples of official language and its characteristic features, e.g. through discussing consumer information, legal documents, layouts, use of footnotes, instructions, parentheses, headings, appendices and asterisks.

Writing composition

18 to construct effective arguments:
- developing a point logically and effectively;
- supporting and illustrating points persuasively;
- anticipating possible objections;
- harnessing the known views, interests and feelings of the audience;
- tailoring the writing to formal presentation where appropriate;

19 to write a balanced report of a controversial issue:
- summarising fairly the competing views;
- analysing strengths and weaknesses of different positions;

20 to discuss the way standard English varies in different contexts, e.g. why legal language is necessarily highly formalised, why questionnaires must be specific.

YEAR 6 TERM 3

Range

Fiction and poetry: *comparison of work by significant child same theme(s).*

Non-Fiction: *(i) explanations linked to work from other sub range of dictionaries, thesauruses, including I.T. sources.*

Word level work:
Phonics, spelling and vocabulary

Pupils should be taught:

Spelling strategies

1 to identify mis-spelt words in own writing, to keep individual lists e.g. spelling logs, to learn to spell them

2 to use known spellings as a basis for spelling other words with similar patterns or related meanings

3 to use independent spelling strategies, including
- building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings
- applying knowledge of spelling rules and exceptions
- building words from other known words, and from awareness of the meaning or derivations of words
- using dictionaries and IT spell-checks
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc.)

Spelling conventions and rules

4 to revise and consolidate work from previous five terms with particular emphasis on:
- learning and inventing spelling rules
- inventing and using mnemonics for irregular or difficult spellings
- unstressed vowel spellings in polysyllabic words

Vocabulary extension

5 to invent words using known roots, prefixes and suffixes, e.g. vacca + phobe = someone who has a fear of cows

6 to practise and extend vocabulary, e.g. through inventing word games such as puns, riddles, crosswords

7 to experiment with language, e.g. creating new words, similes and metaphors

Sentence level work:
Grammar and punctuation

Pupils should be taught:

Grammatical awareness

1 to revise the language conventions features of the different types of text
- narrative (e.g. stories and novels)
- recounts (e.g. anecdotes, accounts of experiences)
- instructional texts (e.g. instructions)
- reports (e.g. factual writing, descr
- explanatory texts (how and why)
- persuasive texts (e.g. opinions, p
- discursive texts (e.g. balanced arg

2 to conduct detailed language inve interviews, research and reading, e.g. language change over time, dialect,

Sentence construction and p

3 to revise formal styles of writing
- the impersonal voice
- the use of the passive
- management of complex sentenc

4 to secure control of complex sente how clauses can be manipulated to ac

ren's author(s) and poets: (a) work by same author (b) different authors' treatment of

ects; (ii) non-chronological reports linked to work from other subjects; (iii) reference texts,

Text level work:

Comprehension and composition

Pupils should be taught:

Fiction and Poetry

Reading comprehension

1 to describe and evaluate the style of an individual writer;

2 to discuss how linked poems relate to one another by themes, format and repetition, e.g. cycle of poems about the seasons;

3 to describe and evaluate the style of an individual poet;

4 to comment critically on the overall impact of a poem, showing how language and themes have been developed;

5 to compare and contrast the work of a single writer;

6 to look at connections and contrasts in the work of different writers;

Writing composition

7 to annotate passages in detail in response to specific questions;

8 to use a reading journal effectively to raise and refine personal responses to a text and prepare for discussion;

9 to write summaries of books or parts of books, deciding on priorities relevant to purpose;

10 to write a brief synopsis of a text, e.g. for back cover blurb;

11 to write a brief helpful review tailored for real audiences;

12 to compare texts in writing, drawing out
- their different styles and preoccupations;
- their strengths and weaknesses;
- their different values and appeal to a reader;

13 to write a sequence of poems linked by theme or form, e.g. a haiku calendar;

14 to write an extended story, worked on over time on a theme identified in reading;

Non-Fiction

Reading comprehension

15 to secure understanding of the features of explanatory texts from Year 5 term 2;

16 to identify the key features of impersonal formal language, e.g. the present tense, the passive voice and discuss when and why they are used;

17 to appraise a text quickly and effectively; to retrieve information from it; to find information quickly and evaluate its value;

18 to secure the skills of skimming, scanning and efficient reading so that research is fast and effective;

19 to review a range of non-fiction text types and their characteristics, discussing when a writer might choose to write in a given style and form;

Writing composition

20 to secure control of impersonal writing, particularly the sustained use of the present tense and the passive voice;

21 to divide whole texts into paragraphs, paying attention to the sequence of paragraphs and to the links between one paragraph and the next, e.g. through the choice of appropriate connectives;

22 to select the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types.

section

3

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National Literacy Strategy

Medium Term Planning Half Termly Planner

School

Class	Year Group(s)	Year	Term 1st Half/2nd Half	Teacher

Phonics, Spelling and Vocabulary	Grammar and Punctuation	Comprehension and Composition	Texts	
Continuous work:	Continuous work:	Continuous work:	Range:	
Blocked work:	Blocked work:	Blocked work:	Titles:	Wk
				1
				2
				3
				4
				5
				6
				7
				8

National Literacy Strategy Teaching Objectives

Weekly Plan

Name of School

	Class: Year Group(s): Term: Week Beg.: Teacher:		Guided Group Tasks (reading or writing):	Guided Group Tasks (reading or writing):	Independent Group Tasks						
	Whole class – shared reading and writing	Whole class – phonics, spelling, vocabulary and grammar									Plenary
Mon											
			T	T	OA	I	OA	I	OA	I	
Tues											
			T	T	OA	I	OA	I	OA	I	
Wed											
			T	T	OA	I	OA	I	OA	I	
Thur											
			T	T	OA	I	OA	I	OA	I	
Fri											
			T	T	OA	I	OA	I	OA	I	

T = Teacher, OA = Other Adult, I = Independent

List 1

High frequency words to be taught as 'sight recognition' words through YR to Y2

The words below are essential high frequency words which pupils will need, even to tackle very simple texts. These words usually play an important part in holding together the general coherence of texts and early familiarity with them will help pupils get pace and accuracy into their reading at an early stage. Some of these words have irregular or difficult spellings and, because they often play an important grammatical part, they are hard to predict from the surrounding text.

Teachers should teach pupils to recognise the words in context when reading, particularly during shared text work with the whole class, but the words will also need to be reinforced through other practice and exploration activities so that they can be easily read out of context as well. Through this, pupils will have a number of key reference points to hold together the structure of new or unfamiliar texts.

The list is in two sections with 45 words to be achieved by the end of YR and approximately 150 words to be learned between Years 1 and 2. These lists should be used as an aide-memoire to help teachers check that the work has been covered and to ensure that all are adequately reinforced. By the end of Y2, pupils should be able to read all these words easily, in and out of context.

Reception year

I	go	come	went
up	you	day	was
look	are	the	of
we	this	dog	me
like	going	big	she
and	they	my	see
on	away	mum	it
at	play	no	yes
for	a	dad	can
he	am	all	
is	cat	get	
said	to	in	

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Years 1 to 2

about
after
again
an
another
as
back
ball
be
because
bed
been
boy
brother
but
by
call(ed)
came
can't
could
did
do
don't
dig
door
down
first
from
girl
good
got
had
half
has
have
help
her
here
him
his
home
house
how
i

jump
just
last
laugh
little
live(d)
love
made
make
man
many
may
more
much
must
name
new
next
night
not
now
off
old
once
one
or
our
out
over
people
push
pull
put
ran
saw
school
seen
should
sister
so
some
take
than
that

their
them
then
there
these
three
time
too
took
tree
two
us
very
want
water
way
were
what
when
where
who
will
with
would
your

Plus:

- days of the week;
- months of the year;
- numbers to twenty;
- common colour words;
- pupil's name and address;
- name and address of school

List 2

Medium frequency words to be taught through Years 4 and 5

Teachers should expect many Y4 pupils to have little or no difficulty reading most of the words below. However, there may be difficulties in being able to spell them accurately. Many of these words do not follow a regular pattern and others are easily confused. The list is intended as a check for spelling. It is not intended that teachers should go slavishly through the lists, teaching by drilling, though there is an important place for practice, reinforcement and testing. There are many ways in which these words can be investigated and learned *e.g.* through grouping them by meanings, common spelling patterns, sound patterns, locating them in dictionaries and other texts, creating mnemonics, inventing and playing word games, proof-reading and checking them in independent writing. The words are grouped for ease of teaching. A complete list is provided overleaf should teachers wish to re-group them to suit the needs of their classes.

Year 4 Term 1

ask(ed), began, being, brought, can't, change, coming, didn't, does, don't, found, goes, gone, heard, I'm, jumped, knew, know, leave, might, opened, show, started, stopped, think, thought, told, tries, turn(ed), used, walk(ed)(ing), watch, write, woke(n).

Year 4 Term 2

almost, always, any, before, better, during, every, first, half, morning, much, never, number, often, only, second, sometimes, still, suddenly, today, until, upon, while, year, young.

Year 4 Term 3

above, across, along, also, around, below, between, both, different, following, high, inside, near, other, outside, place, right, round, such, through, together, under, where, without.

Year 5 Term 1

baby, balloon, birthday, brother, children, clothes, garden, great, happy, head, heard, something, sure, swimming, those, word, work, world.

Year 5 Term 2

earth, eyes, father, friends, important, lady, light, money, mother, own, paper, sister, small, sound, white, whole, why, window.

Year 5 Term 3

Use this term to check up on spelling knowledge from previous terms.

above
across
almost
along
also
always
animals
any
around
asked
baby
balloon
before
began
being
below
better
between
birthday
both
brother
brought
can't
change
children
clothes
coming
didn't
different
does
don't
during
earth
every
eyes
father
first
follow(ing)
found
friends
garden
goes
gone
great
half
happy
head
heard
high
I'm
important
inside
jumped
knew
know
lady
leave
light
might
money
morning
mother
much
near
never
number
often
only
opened
other
outside
own
paper
place
right
round
second
show
sister
small
something
sometimes
sound
started
still
stopped
such
suddenly
sure
swimming
think
those
thought
through
today
together
told
tries
turn(ed)
under
until
upon
used
walk(ed)(ing)
watch
where
while
white
whole
why
window
without
woke(n)
word
work
world
write
year
young

List 3

Summary of the specific phonics and spelling work to be covered in Years R to 2

Reception year

To recognise all initial consonant and short vowel sounds (*a-z, ch, sh, th*) in speech and in writing; to identify and write correct initial letters in response to the letter sound, word, object or picture.

To recognise and name each letter of the alphabet and to be aware of alphabetical order through rhymes, songs.

Discriminate, write and read final sounds in simple words.

Year 1 Term 1

Practise and reinforce work from YR

Discriminate, write and read middle (short vowel) sounds in simple words: *'a' (fat), 'e' (wet), 'i' (pig), 'o' (pot), 'u' (mug).*

Year 1 Term 2

Practise and reinforce work from Y1 term 1

Read and spell words ending in *ck, ff, ll, ss, ng*

Discriminate, blend and spell initial consonant clusters:
bl, br, cl, cr, dr, dw, fl, fr, gl, gr, pl, pr, sc, scr, sk, sl, sm, sn, sp, spl, spr, squ, st, str, sw, tr, tw, thr, shr and common end clusters: *ld, nd, lk, nk, sk, lp, mp, sp, ct, ft, lt, nt, pt, st, xt, lf, nch, lth*

Year 1 Term 3

Practise and reinforce work from Y1 term 2

Discriminate, spell and read the common spelling patterns for the long vowel phonemes: *'ee', 'ai', 'ie', 'oa', 'oo':*

- *ee: 'ee' (feet), 'ea' (seat)*
- *ai: 'ai' (train), 'a-e' (name), 'ay' (play)*
- *ie: 'ie' (lie), 'i-e' (bite), 'igh' (high), 'y' (fly)*
- *oa: 'oa' (boat), 'o-e' (pole), 'ow' (show)*
- *oo: 'oo' (moon), 'u-e' (tune), 'ew' (flew), 'ue' (blue)*

Year 2 Term 1

Practise and reinforce long vowel work from Y1 term 3 above

Discriminate, spell and read the common spelling patterns for the vowel phonemes: *'oo'* (short) *'ar' 'oy' 'ow':*

- *oo (short): 'u' (pull), 'oo' (good)*
- *ar: 'ar' (car)*
- *oy: 'oi' (boil), 'oy' (toy)*
- *ow: 'ow' (cow), 'ou' (sound)*

Year 2 Term 2

Practise and reinforce work from Y2 term 1.

Discriminate, spell and read the common spelling patterns for the vowel phonemes: *'air', 'or', 'er'*

- *air: 'air' (fair), 'are' (scare), 'ere' (there), 'ear' (bear, wear)*
- *or: 'or' (sport), 'oor' (floor), 'aw' (claw), 'au' (caught), ore (more, store)*
- *er: 'er' (her, were), 'ir' (bird), 'ur' (fur)*

Year 2 Term 3

Practise and reinforce work from previous terms.

Discriminate, spell and read the common spelling patterns for the vowel phonemes: *'ear', 'ea'*

- *ear: e.g. fear, hear*
- *ea: (bread, head)*

Summary of the Range of Work for Each Term

Year R	Each Term
Fiction and poetry	• A wide variety of traditional, nursery and modern rhymes, chants, action verses, poetry and stories with predictable structures and patterned language
Non-fiction	• Simple non-fiction texts, including recounts

Year 1	Term 1	Term 2	Term 3
Fiction and poetry	• stories with familiar settings • stories and rhymes with predictable and repetitive patterns	• traditional stories and rhymes • fairy stories • stories and poems with familiar, predictable and patterned language from a range of cultures, including playground chants, action verses and rhymes • plays	• stories about fantasy worlds • poems with patterned and predictable structures • a variety of poems on similar themes
Non-fiction	• signs, labels, captions, lists, instructions	• information texts, including non-chronological reports • simple dictionaries	• information texts including recounts of observations, visits, events

Year 2	Term 1	Term 2	Term 3
Fiction and poetry	• stories and a variety of poems with familiar settings	• traditional stories; stories and poems from other cultures • stories and poems with predictable and patterned language • poems by significant children's poets	• extended stories • stories by significant children's authors; • different stories by the same author; texts with language play, e.g. riddles, tongue-twisters, humorous verse and stories
Non-fiction	• instructions	• dictionaries, glossaries, indexes and other alphabetically ordered texts • explanations	• information texts including non-chronological reports

Year 3	Term 1	Term 2	Term 3
Fiction and poetry	• stories with familiar settings • plays • poems based on observation and the senses • shape poems	• myths, legends, fables, parables • traditional stories, stories with related themes • oral and performance poetry from different cultures	• adventure and mystery stories • stories by the same author • humorous poetry and poetry that plays with language, word puzzles, puns, riddles
Non-fiction	• information texts on topics of interest • non-chronological reports • thesauruses, dictionaries	• instructions • dictionaries without illustrations, thesauruses	• letters written for a range of purposes: to recount, explain, enquire, congratulate, complain • alphabetical texts, directories, encyclopaedias, indexes

Year 4	Term 1	Term 2	Term 3
Fiction and poetry	• historical stories and short novels • playscripts • poems based on common themes, e.g. space, school, animals, families, feelings, viewpoints	• stories/novels about imagined worlds: sci-fi, fantasy adventures • stories in series • classic and modern poetry, including poems from different cultures and times	• stories/short novels, etc. that raise issues, e.g. bullying, bereavement, injustice • stories by same author • stories from other cultures • range of poetry in different forms, e.g. haiku, cinquain, couplets, lists, thin poems, alphabets, conversations, monologues, syllabics, prayers, epitaphs, songs, rhyming forms and free verse
Non-fiction	• a range of text-types from reports and articles in newspapers and magazines • instructions	• information texts on same or similar themes • explanations	• persuasive writing: adverts, circulars, flyers • discussion texts: debates, editorials • information texts linked to other curricular areas

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Year 5	Term 1	Term 2	Term 3
Fiction and poetry	• novels, stories and poems by significant children's writers • play-scripts • concrete poetry	• traditional stories, myths, legends, fables from a range of cultures • longer classic poetry, including narrative poetry	• novels, stories and poems from a variety of cultures and traditions • choral and performance poetry
Non-fiction	• recounts of events, activities, visits; observational records, news reports • instructional texts: rules, recipes, directions, instructions, showing how things are done	• non-chronological reports (i.e. to describe and classify) • explanations (processes, systems, operations, etc.). Use content from other subjects, e.g. how the digestive system works, how to find a percentage, the rain cycle	• persuasive writing to put or argue a point of view: letters, commentaries, leaflets to persuade, criticise, protest, support, object, complain • dictionaries, thesauruses, including I.T. sources

Year 6	Term 1	Term 2	Term 3
Fiction and poetry	• classic fiction, poetry and drama by long-established authors including, where appropriate, study of a Shakespeare play • adaptations of classics on film/TV	• longer established stories and novels selected from more than one genre, e.g. mystery, humour, sci-fi., historical, fantasy worlds • range of poetic forms, e.g. kennings, limericks, riddles, cinquain, tanka, poems written in other forms (as adverts, letter, diary entries, conversations), free verse, nonsense verse	• comparison of work by significant children's author(s) and poets: (a) by same author (b) different authors' treatment of same theme(s)
Non-fiction	• autobiography and biography, diaries, journals, letters, anecdotes, records of observations etc. which recount experiences and events • journalistic writing • non-chronological reports	• discussion texts • formal writing: notices, public information documents etc.	• explanations linked to work from other subjects • non-chronological reports linked to work from other subjects • use of reference texts, range of dictionaries, thesauruses, including I.T. sources

Technical vocabulary list

The main technical terms used in the Framework are listed below according to the year in which they first occur. It provides a useful check list for teachers. Most of these terms should also form part of pupils' developing vocabulary for talking about language. The glossary which follows provides the relevant definitions.

	Word	Sentence	Text
YR	Alphabet Alphabetical order Grapheme Letter Onset Phoneme Rime Sounds (first, middle, end/final) Word	Capital letter	Beginning Book Cover End Line Page Recount Rhyme Story Title

	Word	Sentence	Text
Y1	Consonant Letter sound: final, initial, medial Lower case Plural Spelling pattern Upper case Vowel	Full stop Question Question mark Sentence Speech marks	Author Blurb Caption Character Contents Diagram Dictionary Fiction Illustrator Index Instruction Label Layout Lists Non-chronological writing Non-fiction Play Poem Predict Report Setting Signs

	Word	Sentence	Text
Y2	Antonym Compound word Digraph Prefix Syllable Synonym	Bold print Comma Exclamation mark Italics Punctuation	Anthology Explanation Fact Flow chart Glossary Heading Key phrase Key word Nonsense poem Notes Poet Publisher Riddle Scan Setting Skim Story plot Sub-heading Theme Tongue-twister Verse

	Word	Sentence	Text
Y3	Apostrophe Definition Homonym Root word Singular Suffix	Adjective Bullet points Conjunction Formal language Grammar Informal language Noun: collective, common, proper Pronoun: personal, possessive Verb Verb tense 1st, 2nd, 3rd person	Alliteration Audience Bibliography Calligram Dialogue Encyclopaedia Fable Legend Myth Onomatopoeia Parables Performance poetry Purpose of writing Sequel Sequence Structure Thesaurus Traditional story

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	Word	Sentence	Text
Y4	Diminutive Font Homophone Pun Simile	Adjectives: comparative, superlative Adverb Clause Colon Connective Hyphen Paragraph Phrase Possessive apostrophe Semi-colon	Abbreviate Argument Chorus Cinquain Debate Discursive writing Discussion Editorial Epitaph Fantasy adventure Free verse Haiku Jingle Monologue Narrative Opinion Persuasive writing Playscript Rhyming couplet Science fiction Stanza Summary Voice

	Word	Sentence	Text
Y5	Acronym Cliché Idiom Metaphor Slang Technical vocabulary	Dialect Imperative verb Preposition Rhetorical question Speech: direct, reported Standard English Subject	Ballad Chronological sequence Complication Concrete poetry Edit Extract Imagery Novel Point of view Quotation Resolution Rhyme: full, half, internal Plan Sonnet Stage direction

	Word	Sentence	Text
Y6	Mnemonic Proverb Word derivation	Asterisk Complex sentence Hypothesis Impersonal language Parentheses: brackets, commas, dashes Voice: active, passive	Anecdote Appendix, appendices Assonance Autobiography Biography Commentary Footnote Journalistic writing Kenning Limerick Narrator Obituary Parody Personification Riddle Synopsis Tanka Viewpoint

Glossary of Terms used in the Framework

This glossary lists and explains terms used in the National Literacy Strategy Framework for Teaching and associated training materials. It is intended for teachers. Examples have been given where possible. Historical or etymological information has been included where this may be useful.

abbreviation a word which is shortened. This may be a word which has passed into common usage: *plane/aeroplane; phone/telephone; fridge/refrigerator*. In these cases, the **apostrophe** has been dropped, and the abbreviated form has become a word in its own right. Other abbreviations may be **acronyms:** *WHO/World Health Organisation; laser/light amplification by stimulated emission of radiation.*

Some abbreviations have passed into speech in an abbreviated form, such as *e.g./for example* (Latin – exempli gratia); *i.e./that is* (Latin – id est); *BSE/Bovine Spongiform Encephalopathy.*

accent features of pronunciation which vary according to the speaker's regional and social origin. All oral language, including standard English, is spoken with an accent, and speakers may use different accents in different situations. The term **accent** refers to pronunciation only. See also: **dialect**

acronym a word or recognisable letter string made up from the initial letters of a phrase: *DINKY / Double Income No Kids Yet; DARTs / Directed Activities Related to Texts.* See: **abbreviation**

acrostic a poetic form which is organised by the initial letters of a key word, either at the beginning of lines, or with lines arranged around them:

W*histling wildly*	*Blo****w****ing*
I*n a*	*ra****i****n*
N*orthern*	*roun****d***
D*irection.*	*an****d*** *round*

adjective a word or phrase which is added or linked to a noun to describe or modify it. It may come before or after the noun: *the red dress/the dress was red*. There are different sorts of adjective:

number	*six, three, hundreds*
quantity	*more, all, some, half, more than enough*
quality	relates to colour, size, smell, etc: *lime green*
possessive	*my, his, theirs, your*
interrogative	*which, whose, what*
demonstrative	*this, that, these, those*

Adjectives have different degrees of intensity:

nominative	names the quality (tall)
comparative	describes degrees of a quality: more/less + adjective or adjective + er (*more tall* → *taller*). This form should be used when comparing two examples: she is the taller of the two
superlative	describes limit of a quality: most/least + adjective or adjective + -est (*most tall* → *tallest*)

Many adjectives can be transformed into adverbs by addition of *-ly*: *true – truly; serious – seriously*

adverb a word or phrase which describes or modifies a verb. Many adverbs have the suffix *-ly* : *happily, quickly, angrily.* There are some additional categories of adverb:

manner	*happily, lazily, angrily, slowly, truthfully*
time	*later, soon, now, hourly*
place	*here, near, far, there*
degree	modifies another adverb: *very, rather*

affix a morpheme which is not in itself a word, but is attached to a word. See: **prefix, suffix**

agreement or concord: linked words or phrases agree formally with each other in terms of case, number, gender and person. For instance, the plural forms need to agree – The *girls* collected *their* work – and words concerning time need to agree: *Yesterday* we *went* for a walk. Agreement needs to be sustained through a text, unless there are reasons for not doing so. For example, there may be some shifts of tense in a text for effect to engage the reader. For example, a narrative written in the past tense may change to the present tense in a final passage about what the characters were doing at the time of writing; a description of a situation written in the present tense may move to implications, written in the future. There should be clear reasons for such a shift, and tense should be used consistently.

Agreement may be a problem for inexperienced writers, who begin writing in the third person and switch unintentionally to first person.

There may be cases, for instance when nouns are used in a phrase: *law and order*, where verbs may be either singular or plural.

alliteration a phrase where adjacent or closely connected words begin with the same phoneme: *one wet wellington; free phone; several silent, slithering snakes.*

ambiguity a phrase or statement which has more than one possible interpretation. This sometimes arises from unclear grammatical relationships. For example, in the phrase: *'police shot man with knife'*, it is not specified whether the man had the knife or the police used the knife to shoot the man. Both interpretations are possible, although only one is logical. In poetry, ambiguity may extend meanings beyond the literal.

In the sentence: *'Walking dogs can be fun'* has two possible interpretations: *'it is fun to take dogs for walks'* or *'dogs which go walking are fun'*.

Ambiguity is often a source of humour. Ambiguity may be accidental or deliberate.

analogy perception of similarity between two things; relating something known to something new. In spelling, using known spellings to spell unknown words: *night-knight-right-sight-light-fright*. In reading, using knowledge of words to attempt previously unseen words.
Emphasis on analogy encourages learners to generalise existing knowledge to new situations.
In their learning of grammar, pupils often apply **affixes** incorrectly by analogy: *goed, comed, mouses.*
Analogy may also be used in literature to draw a parallel between two situations, for example using animal behaviour to draw attention to human behaviour.

anecdote a brief written or spoken account of an amusing incident; often used to illustrate a point.

antonym a word with a meaning opposite to another, *hot – cold; light – dark; light – heavy*. A word may have more than one word as an antonym: *cold – hot/warm; big – small/tiny/little/titchy.*

apostrophe (') a punctuation mark indicating:

contraction two words are shortened into one. An apostrophe is placed where letters have been dropped. The contraction is usually less formal than the full form. With the auxiliary verbs *to be* and *to have*, the contraction links subject and auxiliary verb: *it's; I'm; we've.*
This can sound like *of*: *should've.*
In negative forms, the verb is linked to *not*: *didn't*. New nouns may be contracted.
If the short form becomes more common, the apostrophe may be dropped: *'phone*. Also used with missing figures: *1997/'97; the '60s*

possession Originally, the possessive form was shown by a noun and the word *his: Andrew his bath.*
This became contracted; the apostrophe marks the missing *hi.*
The rule came to be applied to all possessives marked by *s*, except *its*.
With a single noun or collective noun, the apostrophe is added before the *s: the cat's tail; the girl's frock; child's book; children's work; the people's princess.* When a plural is marked by *s*, the apostrophe is added after the *s: cats' tails; the girls' toilets.*

appendix a section added to a document which offers non-essential or illustrative information.

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article a word linked to a noun (in English, occurring immediately before it). May be definite *(the)* or indefinite *(a, an)* article. Demonstrates whether the writer/speaker is referring to a particular individual, or is introducing a new one: *the man walked in / a man walked in.* In the first example, the writer refers to a character of whom the reader has some knowledge.

ascender In written or typed script, many letters have the same height: *a, c, e, m, n, o, r, s, u, v, w, x, z,* (although in some scripts, z has a **descender**). Some letters have parts which extend beyond this: *b, d, f, h, i, k, l, t:* These parts are called **ascenders**.

assonance repetition of vowel sounds: *dream team; crying time.*

asterisk (*) a punctuation mark which writers use to organise text. It can be used in a number of ways, for instance at the beginning of a number of points, or to draw readers' attention to footnotes. May also be used to replace letters in taboo words.

audience the people addressed by a text. The term refers to listeners, readers of books and film/TV audiences. Also users of information technology.

Writers and speakers vary format, style and voice in relation to intention and audience.

autobiography a life-story of an individual written by that person. Generally written in the **first person**.

ballad a poem or song which tells a story. Characterised by short, regular verses with a rhyme scheme.

bibliography a list of texts provided for readers. The list may contain:

a) texts consulted by a writer;
b) texts written on a particular subject;
c) texts written by a particular author.

biography a life-story of an individual written by another author. Generally written in the **third person**.

blank verse poetry written with rhythm and metre, but without rhyme. Especially linked with **iambic** pentameter (ten syllable line with unstressed / stressed syllable pattern) as in the work of Shakespeare.

blend the process of combining phonemes into larger elements such as clusters, syllables and words. Also refers to a combination of two or more phonemes, particularly at the beginning and end of words, *st, str, nt, cl, ng*

blurb information about a book, designed to attract readers, usually printed on the back or inside flap of book jacket. Informs the prospective reader about genre, setting, etc.

calligram a poem in which the calligraphy, the formation of the letters or the font selected, represents an aspect of the poem's subject, as in: thin, ancient, gr**o**wth. A poem about fear might be written in shaky letters to represent trembling.

character an individual in a story, play or poem whose personality can be inferred from their actions and dialogue. Writers may also use physical description of the individual to give readers clues about a character.

chronological writing writing organised in terms of sequences of events.

cinquain a poem with a standard syllable pattern, like a haiku, invented by Adelaide Crapsey, an American poet. 5 lines and a total of 22 syllables in the sequence: 2, 4, 6, 8, 2.

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clause distinct part of a sentence including a verb.There are different types:

- **main** the main part of the sentence. The main clause makes sense on its own: *I'll phone you when I have some news.*
- **subordinate** this gives more information about the main clause. Does not make sense on its own. It may come after or before a main clause: *I'll phone you when I have some news; When I have some news I'll phone you.*

Clauses can be abbreviated into **phrases** which do not have a verb: *When happy, the children sing.*

See also: **sentence, compound; sentence, complex**

clerihew a four line comic verse with two rhyming **couplets**. Lines may be of any length. The first line is the name of the person about whom the rhyme is written:

Jeremiah Smith
is boring to be with
The company he doth keep
Will send a person to sleep

Named after its inventor E. Clerihew Bentley who died in 1956.

cliché an over-used phrase or opinion: *sick as a parrot; her eyes shone like stars; too many cooks spoil the broth.* May be **idiomatic**

cloze an exercise in which certain words are deleted from a text and a gap left. The learner's task is to supply the missing words. The teacher chooses which words to omit, depending on the learning task. Words can be deleted in a specific way, e.g. adjectives, conjunctions, or randomly (every nth word). Cloze procedure can be used to measure readability.

coherence the underlying logic and consistency of a text. The writer uses pronouns and other connectives to link sections.

colloquial belonging to conversation/language used in familiar, informal contexts. Contrasted with formal or literary language.

colon (:) a punctuation mark used to introduce: a list, a quotation or a second clause which expands or illustrates the first: *he was very cold: the temperature was below zero.* See also: **semi-colon**. Also used in numerical notation.

comma (,) punctuation mark marking the relationship between parts of a sentence, or used to separate items in a list.

commentary a set of notes which explain, give further detail or information on a text. For example, a commentary may explain imagery in a poem or section of prose; alternatively, it may draw viewers' attention to particular aspects of a piece of film. The purpose of a commentary is to deepen **comprehension**.

compound word a word made up of two other words: *football, headrest, broomstick.*

comprehension the level of understanding of a text.

- **literal** the reader has access to the surface details of the text, and can recall details which have been directly related.
- **inferential** the reader can read meanings which are not directly explained. For example, the reader would be able to make inferences about the time of year from information given about temperature, weather, etc. and from characters' behaviour and dialogue.
- **evaluative** the reader can offer an opinion on the effectiveness of the text for its purpose.

concrete poem a poem in which the layout of the words represents an aspect of the subject. In some cases, these poems are presented as sculptures. Concrete poems blur the distinction between visual and linguistic art, as do other shape poems.

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conditional a clause or sentence which expresses the idea that the occurrence of one thing depends upon another. Conditional forms use a range of connectives, such as *if, then,* and verb forms: *should, may. I will tell him if I see him. Should it rain, we will buy new macs.*

conjunction a word used to link **sentences** or **clauses** or to connect words within the same **phrase**, a type of connective.

There are different types:

cause	*because, therefore*
opposition	*however, but*
addition	*furthermore, additionally*
time	*later, earlier*

Choice of conjunction can affect meaning:

She was very happy, until John asked for help with his maths.
She was very happy, so John asked for help with his maths.
She was very happy because John asked for help with his maths.

connective words and phrases used to link different parts of a text (clauses, sentences, paragraphs or chapters). Various kinds of words and phrases can function as connectives, for example:

conjunctions	*and, but*
adverbs	*finally*
prepositional expressions	*he said he was too busy to attend: in other words he didn't want to*
pronouns	*Where is the boy who looks after the sheep? He's under the haystack, fast asleep. Will you wake him? .....*

Connectives maintain the **cohesion** of a text in four basic ways:

addition	*and, also, furthermore*
opposition	*however, but, nevertheless*
cause	*because, this means, it can be seen therefore...*
time	*just then, almost immediately, as soon as possible*

Writers may choose to link sections of text in other ways, for example changing word order or using punctuation: *he was very cold: the temperature was below zero.*

consonant a sound which is produced when the speaker uses lips, tongue and teeth to cause some sort of friction, or burst of air. All letters of the alphabet except *a, e, i, o, u* form consonants. The letter *y* can act as a vowel or a consonant.

Contrast with **vowel** sounds, which are formed by changing the shape of the mouth and airway.

contraction **words** which are shortened, or two words reduced into one: *do not = don't; cannot = can't; should have = should've.* See: **apostrophe**

Sentences may also be contracted by deleting non-essential information: *There was an old brown dog sitting in the sunshine = The dog was sitting.*

correspondence matching of two separate types of information: for example, letters or letter strings with the phonemes they represent; matching one written with one spoken word.

couplet two consecutive lines of poetry which are paired in length or rhyme.

cue a source of information. In reading, children may use contextual, grammatical, graphic and phonological cues to work out unfamiliar words. Fluent readers orchestrate different cues and cross-check.

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dash (-) a punctuation mark which may be used:

a) in pairs, to replace brackets/parentheses;
b) singly to indicate an afterthought;
c) to replace other punctuation marks in informal writing, as in letters to friends, postcards, notes.

decode literally, this means to convert a message written/spoken in code into language which is easily understood. In reading, this refers to children's ability to read words – to translate the visual code of the letters into a word.

derivation tracing the origin of a word or saying.

descender In written or typed script, many letters have the same height: *a, c, e, m, n, o, r, s, u, v, w, x, z.* Some letters have parts which extend below this: *f, g, j, p, q, y.* These parts are called descenders. In some fonts, z has a **descender**).

dialect regional variations of **grammar** and **vocabulary** in spoken language. Speakers and writers may move between dialects as appropriate for a situation or audience. Dialects, like standard English, change over time.

dialogue a conversation between two parties. May be spoken or written.

digraph two letters representing one phoneme: *bath; train; ch/ur/ch.*

diminutive a term which implies smallness. This may reflect actual physical lack of stature; alternatively, it may be used as a term of endearment. The word may be a recognised word, – e.g. Tiny Tim, Little Dorrit, or may be created by the addition of a suffix to a name or noun: *lambkin, starlet, majorette.*

discrimination the ability to perceive the difference between two things, for example phonemes. Some sounds are more difficult for children to discriminate, for example children may confuse *c/g; t/d; p/b.*

discussion text a text (written or spoken) which presents all sides of an issue. A discussion text typically begins by outlining the issues before making points for and against. These points are backed up with evidence. It often concludes by stating an opinion in favour of one particular side, or by asking the reader/listener to decide. An example of a discussion text would be presenting arguments for and against school uniform, or for and against a new runway at Manchester Airport.

double negative the use of two negative forms which effectively cancel each other out, as in: *I never took nothing.* Often used by children for emphasis.

It is acceptable to use a negative form with a word which has a negative prefix: *he was not unattractive.* The effect of a sentence like this may be compared with: *he was attractive.*

draft preliminary written form of document; a **text** may develop through a number of drafts before reaching final draft stage, at which time it may be published.

The process of working on a document at the composition stage is called drafting.

edit to modify written work, either own or another's, in preparation for publication. This process takes place after **drafting** (composition), revising (major restructuring) and before **proof-reading** (a final check for typographical, spelling errors, etc.) It involves checking of facts, minor improvements to style at sentence level, and checking for **accuracy** and **agreement.**

elegy a **poem** or song which is a lament, perhaps for someone or something which has died.

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ellipsis (...) this signifies a place where something has been omitted, or there is a pause or interruption. It is often marked by dots (...). These dots are also called ellipsis.

Writers and speakers may use ellipsis for purposes of economy or style. For instance in the exchange: *"Where are you going?" "To town"*, the second speaker has missed out *"I am going"*. She/he assumes that the reader will understand the omission; this saves boring repetition.

Ellipsis is found in writing: *While her parents were away she threw a party. The party of the year.* The writer assumes that the reader will understand that *it was* is operating in the second **sentence**.

embedding In language, placing a clause within a sentence rather than adding it on with a conjunction: for example:

Margaret lives in Bicester. She is his younger sister. becomes:
Margaret, his younger sister, lives in Bicester.

This has the effect of making the language more economical, and increasing cohesion.

empathy identifying with another: a character in a story, or an historical figure; the ability to see situations from the other's point of view. Literally 'feeling with' or 'feeling in'.

epic a poem or story relating the adventures of a heroic or legendary figure, often related to national identity, as Odysseus or Arthur.

epitaph engraved wording on a tombstone. May be selected by the deceased or his/her family. Some will choose extracts from the Bible or from literature; others will compose their own epitaph.

etymology the study of the origin and history of words.

eulogy writing or speech, the purpose of which is praise of a named person or thing. In America, this refers specifically to funeral oration.

exclamation a sentence expressing emotion. May be only a word or elliptical sentence. Often begins with *what* or *how*. Concluded with an exclamation mark.

exclamation mark punctuation mark used at the end of a **sentence** to indicate great emotion, such as joy, anger, surprise, humour, pain, shock. Also used with **interjections**.

explanation text text written to explain a process or to answer a question. An explanation typically consists of a description of the phenomenon and an explanatory sequence. The writer may use **connectives** which reflect time *(later)* and cause and effect *(therefore, so)*.

There may be use of the **passive voice**: *Roman roads are considered to be a miracle of engineering.*

An example of an explanation would be a piece on why the Romans built roads, or how river valleys are formed.

fable a short story which is devised and written to convey a useful moral lesson. Animals are often used as characters, as in Aesop's Fables.
See: **parable**

fact accepted, observable or demonstrable truth. What is accepted as truth may change over time, in the light of new evidence. Facts must be supported by evidence; if evidence is not available, they can only be given the status of opinion.

Fiction texts often make use of factual information, as in the case of historical fiction, or fiction which includes information about science or art, etc. In these texts, it is important that writers research the appropriate subject.

fairy tale a story written for, or told to, children which includes elements of magic and magical folk, such as fairies, elves, goblins.

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fiction text which is invented by a writer or speaker. Characters, settings and events are created by the originator. In some cases, one of these elements may be factual: for example, the setting may be a named city or area; the text may be based on an historical event.

figurative language use of metaphor or simile to create a particular impression or mood. A writer may develop an idea of a character's military approach to life by using phrases and words which are linked with the army, such as *he was something of a loose cannon* **(metaphor)**; *he rifled through the papers; his arm shot out; he marched into the room; he paraded his knowledge*. To link a character with a bird, she/he may use: *he flew down the stairs; they twittered to each other; he perched on his chair; his feathers were definitely ruffled.*

flow chart a diagramatic representation of either:

a) events in a story;
b) a process;
c) an activity.

A flow chart illustrates sequences of events and explores possible consequences of decisions.

footnote additional information which is printed at the bottom of the page rather than in the main body of the text.

format the way in which a text is arranged or presented, for example as a book, leaflet, essay, video, audiotape. May also relate to the structure of the text, for example, the use of headings and sub-headings, diagrams/photographs with captions.

free verse poetry which is not constrained by patterns of rhyme or rhythm.

generic structure the way in which elements of a text are arranged to match its purpose. This structure can be observed by readers, and writers will use this knowledge to structure their writing, depending on their purpose.
See: **discussion text, explanation text, instruction text, narrative text, recount text, report text**.

genre this term refers to different types of writing, each with its own specific characteristics which relate to origin (legend/folk tale) or reader interest area – the types of books individuals particularly choose to read: adventure, romance, science fiction.

Texts with these specific features – often related to story elements, patterns of language, structure, vocabulary – may be described as belonging to a particular genre. These attributes are useful in discussing text and in supporting development of writing skills.

Texts may operate at different levels, and so represent more than one genre; some will be combinations, for example historical romance.

glossary part of a text, often an **appendix**, which defines terms the writer/editor considers may be unfamiliar to the intended audience.

grapheme written representation of a sound; may consist of one or more letters.

grammar the conventions which govern the relationships between words in any language. Includes the study of word order and changes in words: use of inflections, etc. Study of grammar is important, as it enhances both reading and writing skills; it supports effective communication.

grammatical boundary the edge of a grammatical unit, e.g. a sentence, clause or a phrase, which is indicated by a punctuation mark such as a comma, full stop, colon, dash, hyphen.

guided reading a classroom activity in which pupils are taught in groups according to reading ability. The teacher works with each group on a text carefully selected to offer an appropriate level of challenge to the group. Usefully thought of as a 'mini lesson'. Challenge may be in terms of reading cues and strategies, language and vocabulary, or sophisticated aspects of grammar, inference, skimming and scanning.

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Guided reading sessions have a similar format:

a) the teacher introduces the text, and sets the purpose for reading, for example reminding pupils of strategies and cues which will be useful, or asking them to gather particular information;
b) pupils read independently, problem-solving their way through the text. More fluent readers will read silently. The teacher is available to offer help when it is needed. S/he then guides pupils to appropriate cues, for example use of syntax, picture cues, initial letter;
c) the teacher discusses the text with the pupils, drawing attention to successful strategies and focusing on comprehension, referring back to the initial focus.

guided writing a classroom activity in which pupils are grouped by writing ability. The teacher works with each group on a task carefully selected to offer an appropriate level of challenge to the group. Usefully thought of as a 'mini lesson'. Challenge may be in terms of spelling, letter formation, simple punctuation, language and vocabulary, or sophisticated aspects of generic structure, planning and editing, use of imagery and so on.

haiku Japanese form. The poem has three lines and 17 syllables in total in the pattern 5, 7, 5:

Loving, faithful, fun
Trusting and loyal and true
Chocolate-brown Suki

half-rhyme words which almost rhyme: polish/relish; pun/man.

homograph word with the same spelling as another, but different meaning: *the calf was eating/my calf was aching; the North Pole/totem pole; he is a Pole.* Pronunciation may be different: *a lead pencil/the dog's lead; furniture polish/Polish people.* A **homonym**.

homonym a word with the same spelling or pronunciation as another, but with different meaning or origin. May be a **homograph** or **homophone**.

homophone words which sound the same but have different meaning or different spelling: *read/reed; pair/pear; right/write/rite.* A **homonym**.

hyphen (-) a punctuation mark which links two words or parts of words to:

a) make a single word or expression: *ear-ring; well-known.* Particularly used where there are two similar sounds in the words: *sword-dance; game-master; co-operate;*
b) join a prefix to a proper name, *anti-Darwinian* or another word where lack of a hyphen would make it into a different word: *re-cover/recover; re-sign/resign;*
c) clarify meaning: *twenty-odd guests/twenty odd guests;*
d) divide words at the end of a line of print. Rules for this are very complex!

A hyphen can also link two **clauses**, or a clause and a **phrase**. There is some variation in use of hyphens; the main point is to be consistent, and explain basic rules clearly.

idiom a phrase often used by a group of people which is not meant literally. Its meaning is understood by the people who use it, but cannot be inferred from knowledge of the individual words: *over the top, over the moon, under the weather, thick as two short planks.*

imagery use of language to create a vivid sensory image - often visual.

May include:

vocabulary choice of synonym, for example *sprinted/ran/raced* selection of adjectives and adverbs.
simile *he ran like the wind.*
metaphor *his feet had wings.*

See: **figurative language**

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imperative a sentence which constitutes a request for action. This may be a direct order, for example: *Get me a drink.* In a simple imperative, the verb is placed at the beginning of the sentence. In order to transform an imperative to a request, a word such as *please* is added. Some imperatives take less obvious forms, such as: *I'm really thirsty, Shall we have a drink?, I'd love a drink, is it coffee time yet? Whose round is it?* These may be classed as **rhetorical** forms.

inflection an affix which alters a word by changing the tense, number, etc.: *walk, walks, walked, walking, walker, walkers.*

information text text written to inform. Examples include **explanation**, **report**, **procedure** or **recount**.

innovation on text a classroom strategy in which the teacher uses a familiar text as the model for a piece of new writing: *Georgina and the Dragon; The Very Hungry Kittens; Burglar Barry.*

instruction text text written to help readers achieve certain goals. The text may consist of a statement of the intended outcome, the materials needed to achieve it and a sequence of actions in chronological order. Connectives will often be time-related; verbs may be imperative, and will often be placed at the beginning of sentences to form a series of commands. Examples of this type of text include recipes and instructions, etc.

interjection an **exclamation** uttered by a listener which interrupts the speaker. Marked in text by an **exclamation mark**.

internal rhyme placement of rhyming words within a line of poetry: *'Though the threat of snow was growing slowly....*

intonation the tone of voice selected by a speaker or reader to convey further information to the listener. Intonation adds to the actual words chosen by the speaker/writer. In the case of reading, different readers may use different intonation.

jargon language used by a particular profession or interest group. May include vocabulary unfamiliar to those outside the group, sometimes deliberately.

jingle a short verse, or line used to attract attention and be memorable. May be based on **alliteration** or **rhyme**. Often associated with advertising.

kenning a compound expression used in Old English and Norse poetry, which named something without using its name, for example *mouse catcher = cat.* Anglo-Saxons often used kennings to name their swords: *death bringer.* A poem made of kennings would be a list of such expressions about one subject:

MY DOG
ankle biter
bone cruncher
night howler
rabbit catcher
fur pillow.

legend a traditional story about heroic characters such as King Arthur, which may be based on truth, but which has been embellished over the years.

Also refers to the wording on maps and charts which explains the symbols used.

letter string a group of letters which together represent a **phoneme** or **morpheme**.

limerick A five-line comic verse following the syllable pattern 8, 8, 6, 6, 8 with the rhyme scheme A, A, B, B, A. Early limericks, such as the nonsense verse of Edward Lear, repeat line 1 in line 5. However, recent verse does not always follow this model.

literacy communication skill. The term *literacy* originally, and most often, applied to written communication; however, it can also be applied to other forms, as in *media literacy, computer literacy*.

logograph a symbol or character which represents a **morpheme** or word. A logographic system contrasts with an alphabetic-phonetic system, such as English, in which symbols relate to sounds rather than meaning.

There are a number of logographs which would be instantly recognisable to those using alphabetic systems, for example £, &, %. Logographs are also used to indicate position of toilets, restaurant facilities, telephones, filling stations, and so on.

metalanguage the language we use when talking about language itself. It includes words like *sentence, noun, paragraph, preposition*. Those who understand these concepts are able to talk about language quite precisely; thus, acquisition of metalanguage is seen as a crucial step in developing awareness of and proficiency in communication, particularly written language.

metaphor where the writer writes about something as if it were really something else. Fowler describes it as an 'imaginative substitution'. For example: *he is an ass; love's meteor. A poisoned apple passed along from generation to generation (McGough).*

mnemonic a device to aid memory, for instance to learn particular spelling patterns or spellings: *I Go Home Tonight; There is a rat in separate.*

modelling in literacy, this refers to demonstration of an aspect of reading or writing by an expert for learners. This would support direct instruction.

monologue a text spoken by a lone speaker. In dramatic situations, this may be a 'one person show'; in other situations, it may refer to a speaker who monopolises the conversation.

morpheme the smallest unit of meaning. A word may consist of one morpheme *(house)*, two morphemes *(house/s; hous/ing)* or three or more morphemes *(house/keep/ing; un/happi/ness)*.
Suffixes and **prefixes** are morphemes.

myth an ancient traditional story of gods or heroes which addresses a problem or concern of human existence. May include an explanation of some fact or phenomenon.

narrative poem a poem which tells a story: 'Hiawatha', 'Charge of the Light Brigade'. Often a ballad.

narrative text text which re-tells events, often in chronological sequence. May be purely fictional, or include some information. May be in prose or poetic form.

non-chronological writing writing organised without reference to time sequence. Typically, writing organised by characteristics and attributes, for example, a report on a town might be organised into population, situation, facilities.

noun a noun is a word that names a thing or feeling. Nouns can be singular (only one) or plural (more than one).

There are four main types of nouns:

Proper	a specifically named person or thing: *John, London, France, April*. Proper nouns start with capital letters.
Common	a non-specific reference to a thing: *man, dog, shop*.
Collective	names a group of people or things: *army, flock, crowd, gaggle*. Treated as singular nouns.
Abstract	names a concept or idea: *love, justice, sympathy*.

obituary public notice of the death of an individual. May include an account of the life of the person.

object the goal or recipient of an action in a sentence: *John kicked the ball*.

ode lyric poem usually addressed to the subject, so written in the **second person**. There is no fixed rhyme or rhythm pattern. Language may be unusual, perhaps self-consciously 'poetic': *Thou still unravish'd bride of quietness.....* (Keats, 'On a Grecian Urn').

onomatopoeia words which echo sounds associated with their meaning: *clang, hiss, crash, cuckoo.*

onset the onset of a word or syllable is the initial consonant or consonant cluster: *clang; trike; sun.* Some words or syllables have no onset: *or; use; out; aw/ful; in/side.*
See: **rime**.

opinion a belief held by an individual or group of individuals for which there is insufficient evidence for it to be accepted as **fact**. May be presented as fact in writing.

palindrome a word or phrase which is the same when read left-right or right-left: *madam; mum; dad; eve; pup; Madam, I'm Adam.*

parable a short story told to illustrate a moral lesson or duty. Parables are often associated with the New Testament; however, many stories, including modern texts, may be classed as parables.
See: **fable**.

paragraph a section of a piece of writing. A new paragraph marks a change of focus, a change of time, a change of place or a change of speaker in a passage of dialogue.

A new paragraph begins on a new line, usually with a one-line gap separating it from the previous paragraph. Some writers also indent the first line of a new paragraph.

Paragraphing helps writers to organise their thoughts, and helps readers to follow the story line, argument or dialogue.

parenthesis a word or phrase inserted into a sentence to explain or elaborate. May be placed in brackets, or between hyphens or commas:

Sam and Emma (his oldest children) will visit him; Margaret is generally happy – she sings in the mornings! – but responsibility weighs her down; she is, I believe, our best student.

The term can also refer to the brackets themselves.

parody a literary caricature: a version of a story or poem which emphasises particular aspects of language or form to humorous effect.

participle

present participle usually ends in *-ing*: she is *walking* home; *Angela has been working all night; We will be going home*

Although it is called 'present' it can be used with any tense. Verbs using the present participle are said to be in the **continuous tense**: *I am walking; I was walking; I will be walking; I would have been walking.*

The present participle can also be used as an **adjective**: *the smiling child; the falling leaves.*

past participle usually ends in *-ed, -d, -t, -en, -n* and follows the words *has, have, had* or *was: Marcella has fallen out of bed; Michael was helped by the teacher; Leo has driven home.*

passive voice

a sentence or phrase in which the subject is the person or thing acted upon by the verb, rather than the one who performs the action. The agent may be identified and preceded by *by*: *the decision was taken by the committee*. In other cases, the agent is not specified: *the decision was taken; war was declared*. Many active sentences have a passive equivalent: *the dog bit Ben = Ben was bitten by the dog; Team A defeated Team B = Team B was defeated by Team A*.

Passive forms occur most frequently in scientific reports, when use of passive form is standard: *acid was poured onto the metal and temperature readings taken*.

The passive form is sometimes used in formal writing: *it was agreed that; it is felt that*. It is generally more helpful to identify the agent – otherwise the writing may appear to lack impact, or to be based on assumption. However, writers may choose the passive form if they do not know, or do not wish to reveal, identity of the agent.

person

a text may be written in

the **first person** *(I said... I am...)*,
the **second person** *(you said... you are...)* or
the **third person** *(she said... they are...)*

Person is indicated by use of verbs and pronouns.

The writer chooses according to her/his intention. Narratives are generally written in first or third person; the second person is used in procedural text, guidebooks etc. where the writer addresses the reader directly.

personification

a form of **metaphor** in which language relating to human action, motivation and emotion is used to refer to non-human agents or objects or abstract concepts: *the weather is smiling on us today; Love is blind*.

persuasive text

text which aims to persuade the reader. A persuasive text typically consists of a statement of the viewpoint, arguments and evidence for this thesis, possibly some arguments and evidence supporting a different view, and a final summary or recommendation.

Connectives will be related to reasoning *(therefore, however)*.

An example of such a text would be an essay on banning fox-hunting or recycling, or whether Roald Dahl was the greatest writer in English. Advertisements are forms of persuasive text.
See also: **discussion text**.

phoneme

the smallest unit of sound in a word. There are approximately 44 phonemes in English. A phoneme may be represented by one, two, three or four letters: *to, shoe, through*.

phonological awareness

awareness of sounds within words – demonstrated for example in the ability to generate rhyme and alliteration, and in segmenting and blending component sounds.

phrase

two or more words which act as one unit.

noun	*the dog; a black cat; her new red dress*
verb	*he ran slowly, she has been talking for ages*
adverbial	expands the verb; answers the questions *how? when?* or *where? I will be home as soon as possible. She lives along the lane*
adjectival	a phrase used as an adjective: *The girl with the long hair lives near us.*
prepositional	explains the relationship between two nouns in a sentence; starts with a preposition: *She is in the garden; The glass is by the chair*.

plural

form of a verb, noun or pronoun which indicates that there are more than one: in English, plural nouns are generally created by **inflection**, adding *-s* or *-es*. There are a number of irregular forms *(children, fish, women, mice)*. Pronouns and verbs should **agree**.

Collective nouns which refer to groups of more than one thing act as singular forms and take singular forms of pronouns and verbs.

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poem a text which uses features such as **rhythm**, **rhyme** or **syntax** and **vocabulary** to convey ideas in an intense way. Poets may also use **alliteration**, **figurative language** and other techniques. Prose may sometimes be poetic in effect.

portmanteau a word made up from blending two others: *swurse = swear + curse; picture + dictionary = pictionary; smoke + fog = smog; breakfast + lunch = brunch.*

predicate that part of a sentence which is not the subject: *went to school* in *Michael went to school.*

prefix a **morpheme** which can be added to the beginning of a word, to change its meaning: *in-finite; in-conclusive; in-edible.*

preposition a word describing the relationship between two nouns, pronouns, or a noun and a pronoun: *on, under, between, for.*

A preposition is often placed before the noun to which it relates:
the cat sat on the mat; they dived into the water; we will talk after dinner.
In traditional grammar, it was incorrect to place prepositions at the end of sentences or clauses; however, although this may seem inelegant, 'correct' placement of a preposition may seem unnatural:
we still had enough on which to live/we still had enough to live on; about what are you writing?/what are you writing about?; the grass was too wet to walk over; .....an imposition up with which I will not put (George Bernard Shaw).

procedural text see **instruction text**.

pronouns a word used instead of a preceding noun or noun phrase to improve the writing by reducing repetition. *Peter is a good reader. Peter reads each day.* becomes *Peter is a good reader. He reads each day.*

There are different types of pronoun:

demonstrative	*that, these, this, those*
indefinite	*any, some, each, many, more, several*
interrogative	*who, whose, which, what, whom*
personal	*I, me, we, us, you, they, them*
reflexive	*myself, yourself, himself, itself*
relative	*who, whose, whom, which, what, that*
reciprocal	*each other, one another.*

proof-read to check a piece of work thoroughly before final publication.

prose written language which does not follow poetic or dramatic forms.

proverb a saying, which may have changed little over time, which states a belief about the world: *the early bird catches the worm; too many cooks spoil the broth; the grass is always greener on the other side.*

pun a play on words; use of words with similar sounds but different meaning to humorous effect. For example, *grave* has two possible meanings, which Shakespeare used in Romeo and Juliet. Mercutio's final words were: *"ask for me tomorrow And you shall find me a grave man"*; *red* and *read* sound the same, *so the book is never red/the book is never read; I'm on a seafood diet. I see food and I eat it.* Puns are often used in newspaper headlines.

punctuation a way of marking written text to help readers' understanding. The most commonly used marks in English are: **apostrophe**, capital letter, **colon**, **comma**, **dash**, **ellipsis**, **exclamation mark**, full stop, **hyphen**, **question mark**, **semi-colon**, **speech mark**.

May also refer to ways of marking texts: use of italics, emboldened print, capitalisation, layout, etc.

question mark (?) punctuation mark used at the end of a sentence to denote a question.

rap a form of oral poetry which has a very strong rhythm and rapid pace. Associated with Caribbean and Afro-Caribbean cultures, has now been assimilated into other literary traditions. Rap is often used in modern music.

recount text a text written to retell for information or entertainment. A fictional narrative recount may begin with scene-setting, a starting point, a problem, account and a conclusion. The language is descriptive, and there may be dialogue. Characters are defined and often named.

A non-fiction recount may begin with a scene-setting introduction, and then retell events in chronological order. An example of this type of text would include writing about visits, newspaper accounts of an event or a biography.

reference text an information text organised in a clearly defined way, for example alphabetically, and used for study purposes.

renga a series of **haiku**, each linked to the next by two seven-syllable lines, sometimes written by different poets in turn, and forming a series of complete poems.

report text a non-chronological text written to describe or classify. The text often begins with a general classification, moving to a description of particular characteristics with a final summary. It is often written in the continuous present tense with generalised participants *(people, cats, buildings)*. An example of this sort of text would include a report on dinosaurs or Roman housing, a guide-book or a description of a scene.

riddle a question or statement, sometimes in rhyme, which forms a puzzle to be solved by the reader/listener.

rhetorical expression an utterance in which the meaning intended by the speaker/writer is an expression different from that which might be inferred by a listener who is unaware of the conventions of the language; for example *Do you know his name?* is a question which seems to require a yes/no response; in fact, the speaker is asking *What is his name?* Rhetorical expressions are often questions disguising imperatives: *Would you like to get out your English books?* usually means: *Get out your English books.*

rhyme words containing the same rime in their final syllable are said to rhyme: *acrobat, chat; down; clown.*

rime that part of a syllable which contains the vowel and final consonant or consonant cluster if there is one: *at* in *cat; orn* in *horn; ow* in *cow* Some words consist of rime only: *or, ate; eel.* See: **onset**.

root word a word to which **prefixes** and **suffixes** may be added to make other words; for example in *unclear, clearly, cleared,* the root word is *clear.*

scan this word has two relevant meanings.

a) to look over a text very quickly, trying to locate information by locating a key word;
b) a line of poetry which conforms to the rhythm (metre) of the rest of the poem is said to scan.

segment to break a word or part of a word down into its component phonemes, for example: *c-a-t; ch-a-t; ch-ar-t; g-r-ou-n-d; s-k-i-n.*

semi-colon (;) a punctuation mark used to separate phrases or clauses in a sentence. It is stronger than a comma, but not as strong as a full stop. Semi-colons may be used more flexibly than colons. The semi-colon can be used to separate two clauses, when they are of equal weight; in these cases it acts as a connective: *I love Indian food; John prefers Chinese.*

It can also be used to separate items in a list, particularly if the items are **phrases** or **clauses** rather than words: *I need large, juicy Italian tomatoes; half a pound of unsalted butter; a kilo of fresh pasta, preferably tagliatelli; a jar of black olives.*

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sentence

a sentence is a unit of written language which makes sense on its own. There are four types of sentence:

declarative	*I am happy.*
interrogative	*Are you happy?*
imperative	*Cheer up!*
exclamatory	*You look happy today!*

In writing, a sentence begins with a capital letter and ends with a full stop, question mark or exclamation mark. Most sentences have a subject and predicate. However, sentences with different structures have come to be accepted in literature (see: **ellipsis**).

Sentences may have a range of constructions:

simple	sentences with only one **clause**: *Fluffy bit him.*
compound	a sentence made up of simple sentences joined by **conjunctions**. Each sentence makes a clause, and the clauses are equal in weight. A compound sentence is easy to divide into short sentences: *Fluffy bit him and then she ran away.*
complex	a sentence containing a **main clause** and **subordinate clause** or clauses: *Fluffy bit him because he pulled her tail again; Fluffy will bite him, if he pulls her tail again.*

shape poem

a poem in which layout of the words reflects an aspect of the subject. There is a huge variety of shape poems. See: **calligrams**, **concrete poems**.

shared reading

in shared reading the teacher, as an expert reader, models the reading process by reading the text to the learners. The text chosen may be at a level which would be too difficult for the readers to read independently. The teacher demonstrates use of cues and strategies such as syntax, initial letter, re-reading. Learners have opportunities to join in with the reading – singly or chorally, and are later encouraged to re-read part or all of the text.

shared writing

a classroom process where the teacher models the writing process for children: free from the physical difficulties of writing, children can observe, and subsequently be involved in, planning, composition, redrafting, editing and publishing through the medium of the teacher. Shared writing is interactive in nature and is appropriate for teaching all forms and genres.

simile

the writer creates an image in readers' minds by comparing a subject to something else: *as happy as a lark; as strong as an ox.* Many similes are **idiomatic**: *he smokes like a chimney.*

singular

a form of a noun, verb or pronoun which indicates that there is only one agent involved. In the case of nouns, this is usually the un-**inflected** form.

skim

read to get an initial overview of the subject matter and main ideas of a passage.

slang

words and phrases which are used in informal context, often linked with certain regions or used by people identifying with particular groups. May differentiate that group from others.

sonnet

a poem of 14 lines. May follow any rhyme scheme.

Two examples of rhyme schemes:

a) Petrarchan rhyme: a b b a a b b a, followed by two or three other rhymes in remaining six lines;
b) Elizabethan rhyme: ababcdcdefefgg.

speech

direct: words actually spoken, not reported in the third person. In text this is indicated by the use of speech marks (inverted commas): *"Be quiet!" I said.*

indirect/reported: the writer reports what has been said, but does not quote it. Inverted commas are not used: *I told him to be quiet.*

spelling log a personal, ongoing record of words which are being learnt. Pupils would decide, with the teacher's guidance, words to be learnt. These words would be kept in a folder so the pupil can work on them during the week with a partner or teacher, or at home. Once learnt, the words can be added to the pupil's record.

standard English the language of public communication, distinguished from other forms of English by its vocabulary, and by rules and conventions of grammar, spelling and punctuation. Contrasts with dialect, or archaic forms or those pertaining to other forms of English, such as American/Australian English. To communicate effectively in a range of situations – written and oral – language users need access to standard English as well as their own dialect, and other varieties, so they can select the most appropriate **register**.

stanza a verse or set of lines of poetry, the pattern of which is repeated throughout the poem.

story board a plan for a visual text (video, film, etc.) which demonstrates the plot and critical events through a sequence of pictures. Children may do a story board after reading to demonstrate comprehension; story-boarding may also be used to plan a piece of writing.

subject the agent in a sentence. The subject is 'who' or 'what' the sentence is about. The verb relates to the subject: *John collected Michael from school.*

suffix a **morpheme** which is added to the end of a word. There are two main categories:

inflectional: changes the tense or status of the word: from present to past *(talk-ed)*; from singular to plural *(clown-s)* and so on.
derivational: changes the class of word: verb to noun *(walk-er)*; noun to adjective *(logic-al)* and so on.

syllable each beat in a word is a syllable. Words with only one beat *(cat, fright, jail)* are called monosyllabic; words with more than one beat *(super, coward, superficiality)* are polysyllabic.

synonym words which have the same, or very similar, meaning: *wet/damp*. Avoids over-use of any word; adds variety.

synopsis a brief summary or outline of a paragraph, chapter or book.

syntax the grammatical relationships between words, phases and clauses.

tanka Japanese poem based on the **haiku** but with two additional lines giving a complete picture of an event or mood.

Traditionally, when a member of the Japanese court wrote a haiku for a friend, the receiver would add two lines and return it, giving a total of five lines with 31 syllables in the pattern 5, 7, 5, 7, 7.

tautology use of an extra word in a phrase or sentence which unnecessarily repeats an idea: *this annual event is staged yearly, this unacceptably poor work is of a low standard.*

tense tells us when something is happening:

past	something has already happened: I walked home
present	something is happening now: I walk home
future	something that will or may happen: I will walk home
continuous	describes an ongoing activity. Defined by use of a present **participle:** I am walking home.

See also: **verbs**.

text language organised to communicate. Includes written, spoken and electronic forms.

text type this term describes texts which share a purpose: to inform/persuade/describe. Whole texts or parts of texts with specific features – patterns of language, structure, vocabulary – which help them achieve this purpose may be described as belonging to a particular text type. These attributes are not obligatory, but are useful in discussing text and in supporting development of a range of writing skills.

Texts may consist of mixed genres: for example, a guide-book may contain procedural text (the path or route) and report (information about exhibits).

theme the subject of a piece of writing. This may not be explicitly stated, but can be inferred by the reader. For example, many traditional stories have similar themes: the triumph of good over evil, cunning over strength, kindness over beauty.

thesaurus a reference text which groups words by meaning. A thesaurus can help writers to select words, consider the full range of alternatives and vary words which are used frequently: *said, went, nice.*

trigraph three letters representing one phoneme: *high; fudge*.

usage this refers to the way in which a word or grammatical structure is commonly used, which may not be strictly correct, but is so common as to be accepted. Many dictionaries give examples of usage.

verb word/group of words which names an action or state of being. Verbs may be in different **tenses**:

past	*I ate, I have eaten*
present	*I am eating, I eat, I do eat*
future	*I will eat, I will be eating*

Verbs can be expressed in the **first person** *(I eat)*, the **second person** *(you eat)* or **third person** *(she, he, it eats)*.

Verbs can be active or passive:

active	*The dog bit Ben.*
passive	*Ben was bitten by the dog.*

auxiliary verb a verb which changes the voice or mood of another verb in a **verb phrase**. They are: *to be, to have, to do, can, could, may, might, must, ought, shall, will, would, to need, to dare* and *used*. An auxiliary verb indicates things that might happen: *can/may*, etc. or tell us that things happen or happened: *have/did/was*. The auxiliary verb takes a participle or infinitive to make a verb phrase: *We might go home later; we have been eating more fresh fruit.*

voice this refers to how the writer develops the relationship between the subject of the writing and the actions.

active voice	the writer uses active verbs to make clear who carries out particular actions *(I decided that...)*.
passive voice	the writer does not specify who carries out particular actions *(it was decided that...)*. An active piece may be written in the **first**, **second** or **third person**.

The writer chooses which voice is more effective for a particular purpose.

Voice is particularly noticeable in use of verb forms and sentence structures.

See: **passive voice; verb**.

vowel a phoneme produced without audible friction or closure. Every syllable contains a vowel. A vowel phoneme may be represented by one or more letters. These may be vowels (*maid* or a combination of vowels and consonants (*start; could*).

writing frame a structured prompt to support writing. A writing frame often takes the form of opening phrases of paragraphs, and may include suggested vocabulary. It often provides a template for a particular text-type.

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ISBN 0 85522 714 1
PP3/31981/298/124

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